

THE MASS ART *Special*



SURVIVAL KIT

The SURVIVAL KIT edition of the *MassArt Special* contains questions, statements, ideas and tips which were submitted to the paper by some 156 respondents to the Survival Kit questionnaire. The Survival Kit is a meaningful guide to many resources in the Boston area, as well as a forum for current issues and debates of concern to the MassArt Community.

maps *

We hope to demonstrate the variety and scope of services and materials that are within walking distance of Mass Art and possibly let you in on some restaurant, club, bookstore, moviehouse...you didn't even know existed.

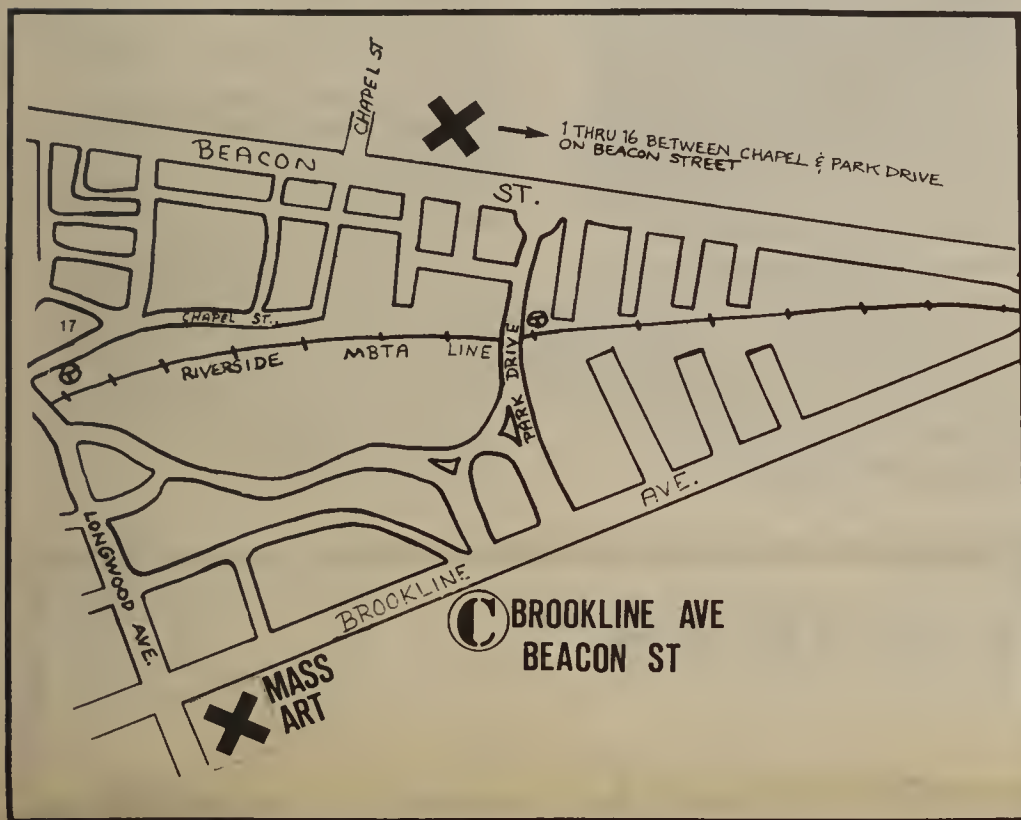
1. Storyville (excel. Jazz club)***
2. Frank's of Kenmore Square (sandwich shop)*
3. Capitol Bank
4. First National Bank
5. Howard Johnson Motor Lodge
6. Nickelodeon Cinema (excel. films and great popcorn)***
7. Stop & Copy (Xerox and offset)**
8. Post Office
9. Music City
10. Aegean Fare (very good Greek food—open late)**
11. Narcissus/Celebration (good disco/rock club—dancing)**
12. Fotomat
13. N.E. Institute of Applied Arts & Sciences
14. New England Merchant's Bank
15. T Stop—Kenmore (Green Line—all trains)
16. Underground Camera (very good store—knowledgeable staff)**
17. Kenmore Medical Building
18. Village Food Store (open 24 hours)
19. Al Capone's Pizza (O.K. if you're in a hurry)*
20. Aku-Aku (slick South Sea Food—

21. Pooh's Pub (good jazz, blues and rock acts)**
22. Boston Eye Clinic (thorough exams at reasonable rates)**
23. Wave Lengths & Deli House (good deli food)*
24. Hoffman Florist
25. Mississippi Soup & Salad (excel. selection of sandwiches too)***
26. Nuggets Records (excel. selection of records 7 prices)***
27. Charlie's Cof: Deli. (decent)*
28. Kenmore Army Navy (good clothes—good prices)**
29. Lops Gifts & Ed's Ice Cream (good ice cream)*
30. Dunkin'Donuts
31. Paco's Tacos (fast-food sandwiches and Mexican food)**
32. Walden Books (good variety of books and magazines)*
33. CVS (discount drug store)
34. Kenmore Square Photolab
35. Haagen-Dazs (excellent ice cream—expensive but worth it)***
36. Strawberries (smaller than their other stores—expensive)*
37. Souper Salad (good salads—slick atmosphere)*
38. Webb's Clothing (good clothes)*
39. The Rathskellar (excel. food at lunch—very good New Wave at night)***
40. Charlestown Savings
19. Wentworth Institute of Technology
20. The School of the Museum of Fine Arts
21. Boston Museum of Fine Arts (M.F.A.)
22. Nicky D's (pizza, subs, pasta)*
23. Punter's Pub (decent bar)*
24. Isabella Stewart Gardner Museum—Fenway
25. Simmons College
26. Emmanuel College
27. Boston English High School
28. Beth Israel Hospital
29. Longwood Pharmacy (good coffee)**
J. Harmon (good clothing store)**
Friendly's (the worst in the state) pits
Christy's Market (24 hour—high prices)**
Hospital Center Pharmacy (good service & prices)**
Boston Five
30. Bay Bank (best all round bank in the area)**
Tweeds (very good clothes & bargain prices)**
Epicure Liquor (very good store)**
Ferranti-Dege Camera (excellent)***
The Winsor Bar (working & student bar)**
Chuck's Subs (just O.K.)*
31. Getty Gas
32. 500 parking garage (good place to park)**
33. First National Bank
34. State Street Bank

1. Medical Coop (records, cards, clothes, books—very good)**
2. Sterlings (bar and restaurant—expensive—great atmosphere)**
3. Brookline Travel (excel. travel service—plane ticket pick-up)**
4. Classic Barbers
5. Big Sam's Falaffal Truck (a MassArt favorite—cheap and good—and...we just learned that soon they will deliver to the Longwood building late at night. Open 24 hours)***
6. Children's Inn (expensive hotel)
7. Max Pretzels & Salads (salads in a pouch)**
8. Texaco
9. Harvard Medical School
10. Soupcon (restaurant)
11. Boston Lying-In Hospital
12. Mass. College of Pharmacy
13. Sparrs Drugs
14. Boston State College
15. Sunoco
16. Mobil
17. Big Al's Pizza & Subs (O.K.)*
18. Texaco
19. Wentworth Institute of Technology
20. The School of the Museum of Fine Arts
21. Boston Museum of Fine Arts (M.F.A.)
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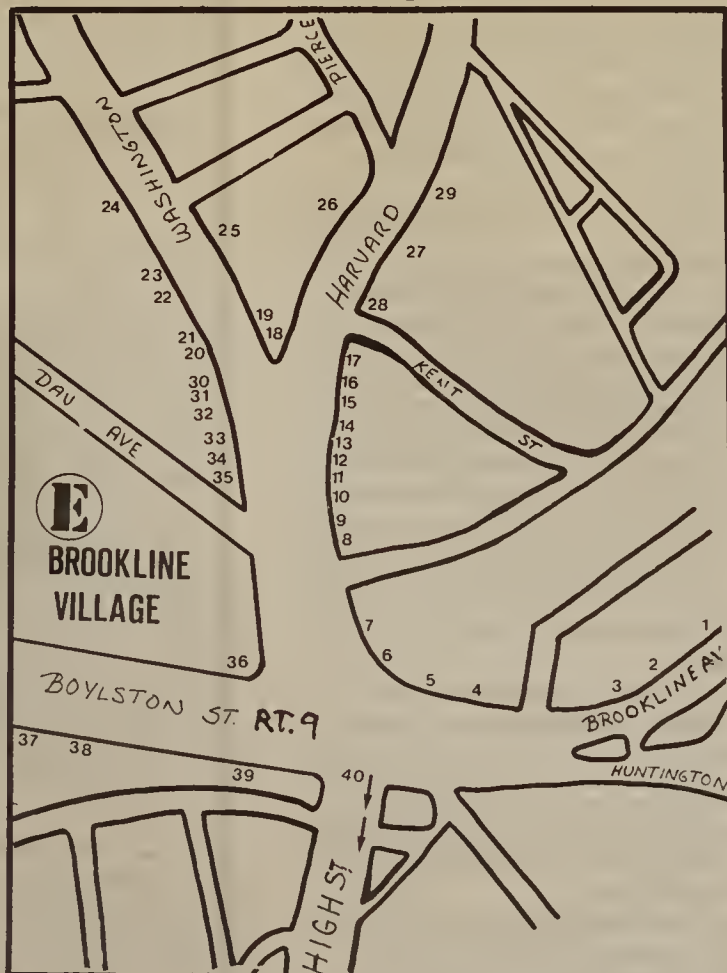
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Brookline/Longwood/Beacon C

1. Kolgian Rug #1052 (Excellent Rugs & Carpets)***
2. Busy Bee Restaurant (great home cooking specials)***
3. University Furniture (unfinished furniture)*
4. Co-op Laundry (good clean laundry)**
5. Brown's Restaurant (high price mediocre food)*
6. Beacon Supermarket (smaller store good prices on specials)**
7. Wine Press Spirits (one of the best liquor & wine shops in town)***
8. Med-X (discount drug store)
9. Brookline Savings
10. Brighams (a Boston tradition for good ice-cream)**
11. Granite 5&10
12. Chef Changs House
13. Taurus Restaurant (pizza & subs good food)**
14. T stop Greenline
15. Sol Aztec (excellent Mexican food)***
16. Boston Book Annex
17. Longwood Towers (excellent bar & rest.)***

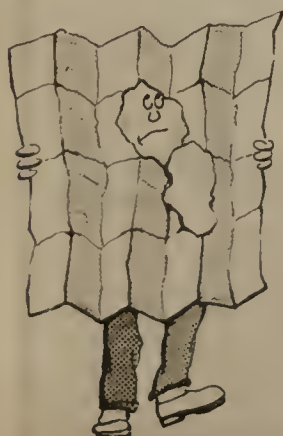


Park Drive/Fenway D

1. Exxon Self-Service
2. Faneuil Furniture & Hardware (excel. for furniture repair parts)***
3. Linwood Grill (Irish men's bar—lots of taxi drivers)*
4. Pumpnickel Deli (high priced, but good food)**
5. Mister McNasty's (excel. country/rock music—very rowdy)**
6. Phyllis' Restaurant (very good Italian food)**
7. A. Public Restrooms (!!!) B. Rose Gardens*** C. Victory Gardens*** D. Athletic Fields (3 ballfields with broken glass everywhere)*
8. Christy's Market
9. Deli Plus (O.K. deli)*
10. Queensbury Liquor Co.
11. Texaco
12. Sunoco (open 24 hours—good prices)**
13. McDonald's (this one is really tacky—use the drive-up window)
14. Merchant's Tire Co. (excel. tires—Kelly Springfield—good prices)***
15. Mobil
16. Uniroyal Tire
17. B.P. Gas
18. Goodyear (usually very busy—car repair & tires)*
19. Star Market (open 24 hrs. Mon.—Thurs, Fri.—Sat. 'til midnight, closed Sun.)**
20. Fenway Market Place and Deli (big deli, currently not open)
21. Ardon's (excel. art supplies, photostats, etc.)***
22. Parking Lot (high priced)*
23. Sears (bargain center and catalogue center)**
24. Fenway (green line T stop)
25. Harvard Community Health Center
26. Batters Box (baseball bar crowd)*
27. Who's On First (good bar—music and dancing)**

Brookline Village E

1. Exxon
2. Village Flower Shop
3. Chez Ranier (very good, med. priced French foods, omelettes)**
4. Cinema Brookline (excellent movie-house, \$2 admission)***
5. Colorado Public Library (very good bar and restaurant exp.)**
6. Bay Bank
7. Dino's Pizzeria (excel. pizza and the best tuna subs in Boston)***
8. Post Office
9. Paul's Tailoring Shop (excel. tailor)***
10. Deja Vu Used Furniture (excel. furniture—expensive)**
11. Fruit Stand (excel. selection)***
12. Florist
13. Cobbler (excel. shoe repair)***
14. Diana's (breads, croissants; contender for Best of Boston)***
15. Children's Bookshop (excl., large selection)***
16. Roth's Fish Market (very fresh fish—excel.)***
17. Jaqual's (Workingman's jock bar)
18. Bottled Liquors
19. Li'l Peach (6am to 1am daily)**
20. Brookline Coop Bank
21. Towne Antiques (excel. and stuffy)*
22. Bo Shing (cheap Chinese food—excel.)***
23. Atlas Paint and Hardware (excel. selection, med. priced)**
24. Village Pizza (very good pizza and subs)**
25. Abe & Marcia Deli (very good, friendly deli)**
26. Sweet Street (excel. candy and ice cream)***
27. Woolworth's (an old standby-by)***
28. No Kidding (excel. toy store)***
29. Security Supply Service (excel. lock and security shop)***
30. Erewhon (natural food—good, but high priced)**
31. Optometrist
32. Self-Service Laundry (very good laundromat)**
33. Village Coach House (excel. food, bar and Irish music)***
34. Framer's Workshop (best of Boston—matting & framing)***
35. Village Bargain Center (junkshop)*
36. Brookline Savings Bank
37. Horse in the Attic Bookshop (ex. old art books)***
38. Open Sesame (excel. Macrobiotic restaurant)***
39. Carvel's (very good soft ice cream and ice cream cakes)***
40. Barney & Carey Lumber (excel. lumber co., nearest to Mass Art—up High St. 6 blocks off this map)***



MASS ART AREA MAPS

SURVIVAL KIT



HOUSING

What apartment agency can I trust?

Some Mass Art students feel satisfied with the help they got from apartment agencies. Patty Ionta recommends Tetlow Realty (566-1772), 11 Tetlow Street, Boston, in back of the Gardner Museum, for being fairly inexpensive. Ruth Klestzy says "Pinewood Realty (266-9121), 119 Peterborough Street, Boston, offers clean, warm apartments close to school. They're not cheap, but the difference is made up from transportation costs you avoid." Mary Shanklin says she found a great apartment through Jamaica Plain Associates (522-5050). M&M Realty (523-1112) is very efficient," Alexander Ross reports.

However, rental agencies are not the cheapest way of finding a place to live: many people mistrust them all. There are two kinds of rental agencies.

1. *Apartment-listing agencies* charge you (usually about \$60) before they let you see their listings. Once you see their listings, you call, and you investigate. Some people claim that these agencies just take their listings out of the same newspaper ads you can find yourself.

2. *Realtors*, the other kind of rental agents, show you around. They're middle-men between you and the landlord. You pay them a finder's fee when (& only when) they actually find you an apartment. For this service they charge you at least a half and often a full month's rent. Is it worth it? You decide.

Many Mass Art students get hot under the collar talking about these agencies. According to Raya Lupja, "Whatever you do, DON'T, and I repeat, DON'T go to Rentell or 'Homefolks'—they rip you off. I am presently involved in a small claims suit with them, and the Attorney General has them under investigation, as does Mass. PIRG. (A 20 page report on them is available.) "Longfellow" in Brighton is a rip off too."

Dawn D'Alusio warns, "Don't go to Great Northern Realty." Gail Lysobey is not much more encouraging. "Do not," she says, "go to Generation II or any other Apartment Finding Service. Their listings are no better than the Sunday Globe.

Apartment Life

Before you rent a place, ask your landlord's other tenants about him and what the apartments and neighborhood are like.

Like a place? Look again at 2:00am.

Understand thy Landlord. Some landlords and realtors are reluctant to rent to students because they've had some bad experiences with disruptive, irresponsible, absconding, transient students in the past. You've got to convince him you're not one of those. Other landlords won't want to rent to you because they're planning to go condo.

Don't be convinced that an apartment you like is the last one you'll find. Don't be panicked or impulsive. Moving is a big hassle and you don't want to move in only to move out one month later.

What's an average price for a studio apartment in Boston?

\$300/month and up. Ugh.

What's the best time of year to look for an apartment?

Some savvy Boston apartment hunters say the best time of all is right now, April and early May. Many students are leaving the city for the summer or forever, tilting the odds briefly in your favor. Generally speaking, start looking at least 2 months before you plan to move in. Since most leases require tenants to give 60 or 90 days notice before vacating, a landlord is going to know on June 1st or July 1st if he is going to have a September 1st vacancy. Leave yourself plenty of time to search.

Some people sublet an apartment from someone who is leaving Boston in May, assuming the lease for that place on September 1st. Before you do this, though, make sure your landlord agrees, and find out what rental he intends for the new lease.

GET IT IN WRITING!

How do I find a decent apartment?

Like a cure for hiccups, everyone has a method, and few of them work.

How do you find a studio?

In recent years, many studio spaces have become available in the South Station area. Finding them is tough.

At Mass Art, the best place to look is the Placement Office Bulletin board outside Longwood B9. Don't hesitate to ask everyone you know, on campus and off. The bulletin boards on other campuses are worth investigating. At BU, for instance, the George Sherman Union bulletin boards are crammed with real estate info during apartment hunting time. "The bulletin board at Gnomes Copy at 1304 Mass. Ave. in Harvard Square," Andrea Phu points out, "is a good source of information of all kinds. Housing, goings on, for sale items, rides. It's probably the biggest free bulletin board in the area."

Of course, check the newspaper real estate listings—especially commercial and industrial. See the Sunday Real Estate Section of the *Boston Globe*, which is the motherlode of listings of all kinds, as well as the *Herald American*, the *Phoenix*, the *Allston/Brighton Citizen Item*, the *Boston Ledger*, the *Cambridge Chronicle*, and the *Brookline/Newton Tab*.

What's a good way to find a compatible roommate?

Matching Room-mates, Inc., 251 Harvard Street (Coolidge Corner), Brookline (734-6369) is a fine and reputable place to look for a roommate. For a service fee, Sheldon Schwartz, president of Matching Room-mates, or one of his staff will interview you and provide you with a carefully screened prospective roommate. You're free to accept or reject any recommended roommate, and the service continues until you find someone satisfactory. They've been doing this for 17 years. Debbi Scarsi says that "Matching Room-mates is a good deal."

What's the best place to live in Boston—the cheapest, but not too bad!

Everyone has an opinion on this one!

Valerie Bloch has no hesitation. "There's no place like Cambridge!" And of course, the charms of Cambridge speak for themselves.

Others have suggestions you might not have thought of. "Mission Hill," Carol Struve says, "is a wonderful place to live—inexpensive and safe as anywhere else—very integrated and charming."

Brookline and Cambridge have rent control. M.B. Hermans points out, "which makes for living at decent rates."

C.J. Luecke votes for Brookline or Brighton. She likes the fact that "the Brighton Center bus runs straight down Washington Street & Brookline Ave. past both MCA buildings."

Carmen Sasso would have you turn your back on all these places. "Stay away," he says, "from student populated areas, where the rent is a ripoff. Go into the neighborhoods of Boston, such as East or South Boston. These are family oriented areas. The rent is less and you get more for your money."

Closer to campus, Martina Klinkmueller likes Park Drive, Queensbury, and Kelmarnock as "the best streets" to live on in Boston.

For (almost) on-campus living, as a Mass Art student you can live at dorms at Emerson College. Or even closer, as Michael Landry suggests, "Try the Wheelock dorms. The rooms are great as well as the food. Lots of girls!" For shame, Michael!

If you can limit yourself to a 3-night-stand, the cheapest overnight lodging is probably the AYH Hostel, 32 City Square, Charlestown (242-2660). They charge \$6.50/night for members, and they're open 24 hours a day.

How helpful is the college in finding housing?

The Placement Office can give you suggestions and moral support. They have a big bulletin board. Other colleges in the area with more students may have more clout, though. Nancy Gobbo says she found her apartment "By sneaking into the BU housing office (353-3523) on Commonwealth Ave. and St. Mary's Street." Although the agency serves only BU students, you may have a friend or two at BU. As they say, think creatively.

Is there a telephone number (or agency) to call about landlord problems?

What kind of problem is it? If you feel your *legal* rights have been violated you might want to contact one of the following agencies:

The Greater Boston Legal

Services Office, 734-6326

Massachusetts Lawyers Guild, 661-8898

Boston Bar Association Lawyers Referral Service, 742-0165

Housing, Evictions, and Low-Income Legal Aid, 742-8930

If you believe that your landlord is violating the Massachusetts State Sanitary Code, you can contact your local health department.

Boston Health Department, 424-5394

Brookline Health Department, 232-9020

Cambridge Health Department, 354-2020

If you really get interested in the nitty-gritty of the sanitary code law, you can pick up a copy of the Massachusetts State Sanitary Code from:

**State House Book Store
Room 102—State House
Boston, MA 02136**

It costs \$1 at the store, \$1.65 mailed to you.

Of course, the best telephone number to call about landlord problems is your landlord's.

Is there anywhere in Boston I can live absolutely free?

Yes. Incredibly enough, yes. The Student Housing Exchange Service, 373 Commonwealth Avenue, Boston, offers free room and board for college students in exchange for 15 hours/week of services such as child sitting, tutoring, house sitting, or light household jobs. The placements are in private homes. You can reach them at 262-6420.



FOOD

Food—Staff & Questionnaire Respondants

When deciding where to eat one should consider the following:

1. Quality of the food, service, cleanliness.
2. Price
3. Atmosphere
4. Location

Additionally consider that most restaurants prepare food in the morning and they generally offer luncheon specials making lunch or Sunday Brunch a very good buy. Lunch is the best time to test or try out a restaurant's offerings without risking your next week's pay.

Check if reservations are necessary and check serving hours, since many restaurants stop service at 9 or 10pm. Call before you go.

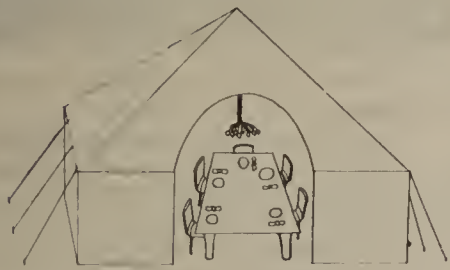
Tipping—the going rate is 15% not 10% and although a tip is optional, the job is difficult and management pays strictly minimum wages or less (\$2.00 an hour is typical). Tips are a living for waiters and waitresses.

Opinions vary greatly concerning the quality of restaurants (like what's a good painting) but here are some suggestions gathered from "The Best of Boston" (*Boston Magazine*) and recommendations given in the questionnaire.

Quality of Food

(type of food—name—location)

1. Steak—*The Hilltop*—Rte. 1, Saugus
2. Pizza—*Regina's*—Thatcher St., North End
3. Hamburgers—*Buddie's Sirloin Pit*—Brattle St., Cambridge
4. Sandwiches—*Mississippi's*—Kenmore Sq., Boston
5. Seafood—*Daily Catch*—Hanover St., North End
6. Deli—*Rubins*—Harvard St., Brookline
7. Pancakes—*Brother Juniper's*—Mass. Ave., Boston
8. Natural Foods—*Five Seasons*—Center St., Jamaica Plain
9. Soul Foods—*Bob the Chef's*—Columbus St., Boston
10. Brunch—*Hyatt Regency*—Memorial Dr., Cambridge
11. Breakfast—*Honey Lounge*—Boylston St., Boston
12. Greasy Chicken—*Church's*—All over Boston



13. Mexican—*Sol Azteca*—Beacon St., Boston
14. Japanese—*Roca*—Elliot St., Cambridge
15. Italian—*La Groceria*—Central Sq., Cambridge
16. Szechuan—*Bangkok Cuisine*—Mass. Ave., Boston
17. Indian—*Kebab-N-Kury*—Mass. Ave., Boston
18. Soup & Salad—*Stockpot*—Newbury St., Boston
19. Moroccan—*Ahmed's*—Harvard Sq., Cambridge
20. Chinese—*Peking*—Rte. 16, Cambridge
21. Bermese—*Mandalay*—Huntington & Mass. Ave., Boston
22. French—*Autre Chose*—Mass. Ave., Cambridge
23. Greek—*Aegean Fare*—Kenmore Sq., Boston
24. German—*Wursthaus*—Harvard Sq., Cambridge
25. Irish—*Village Coach House*—Brookline Village, Brookline
26. Turtle—*Turtle Cafe*—Inman Sq., Cambridge

Price

The following restaurants are known to have good food at a low price.

1. *Ideal Dinner*—Copley Sq., Boston
2. *Busy Bee*—Beacon St., Brookline
3. *Middle East*—Central Sq., Cambridge
4. *Peter Piper*—Mass. Ave., Boston
5. *Doyle's Bar*—Washington St., Jamaica Plain
6. *Star of Siam*—Park Sq., Boston
7. *Bo Shing*—Brookline Village, Brookline

8. *El Phoenix*—Commonwealth Ave., Brighton
9. *Francesco's*—North End, Boston
10. *Pleasant Cafe*—Washington St., Roslindale

Atmosphere

It all depends what you're looking for. We have a few suggestions in three sub-categories:

A. Fancy/elegant/expensive

1. *Hyatt Regency*—Memorial Dr., Cambridge
2. *Anthony's Pier 4*—Waterfront, Boston
3. *The Mediterranean*—Marrior Hotel, Waterfront, Boston
4. *Maison Robert/Ben's Cafe*—School St., Boston
5. *Apleys*—Dalton St., Boston
6. *Copley Plaza*—Copley St., Boston
7. *Locke-Ober's*—Winter Place, Boston
8. *Harvest*—Brattle St., Cambridge

B. Small Romantic Spots

1. *Cybele*—Faneuil Market, Boston
2. *Groceria*—Central Sq., Cambridge
3. *Genji*—Newbury St., Boston
4. *Roberto's*—North St., North End
5. *Cafe Calypso*—Tremont St., Boston
6. *Felicia's*—Richmond St. (off Hanover), North End
7. *Autre Chose*—Mass. Ave. (near Harvard Sq.), Cambridge

(Most North End restaurants apply here.)

C. Family/Friends/Groups (4 or more people)

1. *Joyce Chen*—Fresh Pond, Cambridge
2. *European*—Hanover St., North End
3. *Durgin Park*—Quincy Market, Boston
4. *No Name*—Fish Pier, Boston
5. *Chi Chi's*—Mass Ave., Cambridge

(And many many more.)



SERVICES

Student Services

Who is in charge of student financial aid?

As of April 5, 1982, Linda A. Anderson is. Her office is Longwood B7. She knows her stuff. She comes to Mass Art from the New England Conservatory of Music, where she was Student Financial Aid Officer. For 18 years before that, she chaired the physical education department at Endicott College in Beverly, Massachusetts.

Why did work/study money run out this year?

"We screwed up," Paul McCaffrey says. Mass Art work/study money ran dry because those administering the Mass Art work/study funds allocated too much too soon to too many. Here's how it works. Annually, the Mass Art business office and the Mass Art financial aid office jointly apply to the federal government for a grant to be spent on work/study wages. The college itself is required to put up 20% of the money the federal government puts up. If Washington sends Mass Art \$50,000 for the program, Mass Art adds \$10,000 and make available \$60,000 in work/study wages to qualified students. This fall, the kitty was spent too soon; this spring work/study money has been harder to come by. Don't blame Reagan. The buck stops here.

How much is financial aid going to be cut back under Reagan's budget?

In Academic Year 1983-84, Paul McCaffrey calculates, Mass Art students may well be receiving \$630,000 less in federal guaranteed loans and grants than they currently receive.

"The Reagan administration," McCaffrey observes, "cites abuse in the financial aid system, yet these isolated abuses are no reason for dismantling a system that has offered hope for poor, moderate, and middle income families. Federal financial aid represents a commitment to young people, as well as an investment in the future of our country."

Mass Art students currently receive substantial financial aid. Mort Godine, VP for Finance, notes that AY 1981-82 students here received \$977,355 in guaranteed student loans, \$495,530 in federal grants, \$59,480 in work/study



payments, and other aid in the form of tuition remissions. 1050 undergraduate students have garnered collectively 1135 loan guarantees and grants; put simply, there are more financial instruments sitting in those classrooms than students.

According to the President Nolan's operating budget dated March 2, 1982, full-time students paid the college \$1,168,000 in tuition and fees in AY 1981-82. Coming back into the students' pockets, on the other hand, is \$607,167 in non-repayable grants and preferential loan rates. In the aggregate, student body's net out-of-pocket cost of tuition and fees was \$560,833. That figures to be about \$534.13 per student for AY 1981-82. Pro-rated, it actually costs about \$3428.57 to educate a Mass Art student. Under the present system, the average Mass Art student ends up paying about 15.6% of what it really costs to educate him.

That is a pretty fine bargain. President Nolan put it bluntly in the April 8th Professional Day meeting. "We are giving away graduate education at this institution," Nolan said.

Admissions Director Kay Ransdall, who noted in that meeting that "most art colleges are in serious trouble in regards to enrollment," told the *Mass Art Special* that many students enroll in this institution because as she put it frankly, "We're cheap."

The Reagan financial aid cut-backs, if enacted, will require Mass Art students to pay a larger fraction of what their education really costs.

Still with me? Even here, all the news isn't bad. In AY 82-83, maximum Pell grants—if you can get one—will be increasing to \$1800 from the current \$1670. And except for graduate students from families with more than \$30,000 adjusted gross income, graduate students will *not*, Linda Anderson now believes, be taken out of the guaranteed student loan program. (They were to have lost their eligibility in AY 83-84.)

I don't understand all this stuff. Can I get a grant, or can't I?

You can. Linda Anderson says it's imperative for you to pick up and prepare all financial aid application materials by April 30th if you want aid for AY 82-83. If you've already done that, stop by the Financial Aid Office (Longwood B7) and check on the completeness of your file.

Will these changes in federal support to students make Mass Art any different?

It very well may; no ones knows exactly how, though. Anderson speculates that diminished federal loan guarantees and grants may precipitate changes in Mass Art full-time/part-time ratios, admission programs, student retention levels, and budgeting policies. Stay tuned.

Will there be a work/study program next semester?

Yes indeed, there will be, Paul McCaffrey says. At the moment, Linda Anderson estimates that AY 1982-83 work/study funds will total \$60,431; 15.4% less than this year's \$71,376.

Is there a job search service available to MCA students?

Margaret Johnson runs a placement office in Longwood B7. However, Johnson says, students must come to the placement office. *It* will not come to them.

How come there's no catalogue?

Surprise, surprise—there is a catalogue! There are two, one is Continuing Ed's newsprint flier, the other came out this winter—two gun metal grey on ecru little leaflets listing course descriptions and faculty biographies. It's something of a limited edition, though; if you get one, keep it. It may be a rare book, it may be downright collectable one day.

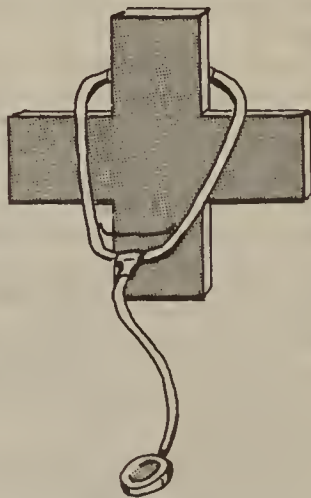
Your question could have been, "How come there was no catalogue for such a long time?" Kay Ransdall, Director of Admissions, explains that Mass Art is not a large institution, funds are limited, and catalogues are a relatively low priority item.

What help can a student seek if she can't handle her expenses?

In emergency situations, Placement Director Margaret Johnson may be able to arrange a loan.

Why are there no courses offered dealing with freelancing and basic job (real world) situations?

There are. "Artist Survival" meets every Monday afternoon. You can get credit for it. This semester, one hour workshops are meeting Wednesday afternoons in Overland 106. The placement office offers counselling, pamphlets, and general information about these issues 9-5, Monday-Friday.



The College Nurse

Shirley E. McCutcheon has been the college nurse for the past nine years. In her office on the 2nd floor of the Longwood building, Shirley has devoted herself to helping care for both minor and serious injuries and illnesses, and has counselled students on everything from pregnancy tests to filing insurance claims. Ms. McCutcheon is most interested in *preventive care* and encourages proper nutrition and exercise as intelligent foresight in fighting illnesses and disease. The following are some basic points to know concerning Mass Art Health Services:

1. All visits are *strictly* confidential and the office has a *separate private* examination room and bed.

2. A Physician is available free of charge once weekly on an appointment basis through Nurse McCutcheon.

3. Shirley has many referral sources to offer at low prices including optometrists, pediatricians, doctors and specialists of all kinds.

4. Many lab test are performed at Mass Art (some free) including pregnancy and T.B. tests. Injections for tetanus and certain vaccines are available also.



PHOTO BY CARLA OSBERG

5. Health programs in First Aid, Nutrition, Weight Control etc. are available through the nurse.
6. The most common treatments are for colds, lacerations, burns, respiratory problems, dermatology, gynecology, and eye injuries.
7. Certain medicines and nonprescription drugs are available such as decongestants, aspirin, ointments etc., and prescriptions can be written by the visiting physician.
8. Shirley is available to answer medical questions and provide care Monday through Friday 9am to 5pm.

"I do a brisk business in upper respiratory infections, headaches, fatigue, skin problems, gynecological consultations, and lacerations. I'm happy to help you, but the truth is that you can stop many of these maladies before they even happen.

The number one cause of upper respiratory infection, fatigue, congestion and headache is stale, bacteria-laden, oxygen-poor air resulting from dry heat and closed windows. Do yourself a favor: open windows. Open windows, especially while you sleep, ensure you of a pure, steady source of oxygen which moisturizes the room and keeps the membrane lining of your nose, throat, ears, and sinuses supple and resistant to virus invasions.

Take fewer showers. Washing natural oils off our skin with frequent showers and wearing tight non-porous clothing that stretches and cracks skin surfaces, we just leave ourselves open for irritating and inflammatory skin bacteria."

Health Care

Where can you get good health care in Boston?

Start by asking the school nurse, Shirley McCutcheon, to refer you to someone. Many Mass Art students have found very satisfactory medical services hereabouts. That's no accident. Outside of Stockholm on Nobel Prize day, the Mass Art parking lot may well be the only place on earth where, if you shouted loudly, half a dozen Nobel laureates in medicine are likely to hear you.

At any rate, here's what people are saying. Not having investigated them, we neither endorse nor fail to endorse these health providers.

For certain kinds of *dental work*, Dale Knepper and Valerie Upham are both happy with Forsyth Dental Center School for Dental Hygienists (140 The Fenway, Boston, 262-5200). Upham says "they will clean and service Your teeth for \$2, and they work by appointment."

Dale Knepper also recommends the Harvard University Dental School (732-1000), and Kay Life suggests the Tufts University School of Dental Orthodontia Clinic (1 Kneeland Street, Boston, 426-2234) for more specialized treatment.

Newbury Dental Associates (304 Newbury Street, Boston, 262-0106), which Jeff Schantz recommends, is popular with Mass Art students.

Various free clinics provide excellent *general medical* care in this neighborhood. Next door, as Martina Klinkmueller says, "Beth Israel Hospital has clinics (free!) in almost every department."

Fenway Community Health Center (16 Haviland Street, Boston, 267-7573) "is practically free," Dawn D'Alusio says, and at The Southern Jamaica Plain Health Center (687 Centre Street, Jamaica Plain, 522-5900), Sheila Boss says, "students are exempt from fees."

For women's services, Nancy Gobbo suggests you look into New England Women's Service, Inc. (1031 Beacon Street, Brookline, 738-1370) and the Bill



Baird Center (673 Boylston Street, Copley Square, Boston, 536-2511).

Why doesn't Mass Art have a Day Care Center?

We don't know. It sounds like a good idea. You might try:

Day Care YMCA
Virginia Ehrlich Day Care Center
140 Clarendon Street
Boston (536-7940)

Associated Day Care Center of Metropolitan Boston
7 Marshall Street
Boston (227-9832)

Cambridge Community Center Day Care
5 Callender Street
Cambridge (547-6013)

Children's Center of Brookline and Greater Boston
69 Cypress Street
Brookline (566-0190)

Also, the Massachusetts Association of Family Day Care Providers (581a Washington Street, Brighton, 782-2050) can refer you.



TRAVELING

I live in a Boston suburb. Can I qualify for an MBTA student pass?

"We offer *special* rate passes for high school students, but not for college students," MBTA Pass Program Chairman Ernie Deed says.

But don't go away. Deeds points out that a college student can save a lot of money just by using a *regular* MBTA pass. With a regular MBTA pass you get discounted rides six days a week, and on Sunday, a guest can ride with you free. Your MBTA pass also gets you in free to many Boston museums and cultural events, and gets you discounts on a hodge-podge of goods and services. For instance, you can lower your auto insurance 10% by showing your insurance company 11 monthly MBTA passes. Show your MBTA pass to Pearle Vision Center and they'll discount your prescription eye-glasses by 20%.

Call 722-5218 for more information on MBTA passes.

Where can I get an MBTA bus schedule?

Call 722-3200 for up-to-the-minute information on specific MBTA bus routes. You can pick up your own schedule at the Park Street Information Booth, the Boston Public Library, Cambridge City Hall Annex, Brighton Public Library, and the BU Student Information Center. Many banks, hospitals, and Star Markets also display them. Your bus driver probably has one.

The parking situation at this college is near impossible. Why can't students park in the Longwood lot?

The Longwood lot, usually full by noon, is very small. It's reserved for staff and faculty on the theory that if *they* can't make it to their jobs, then *you* won't have any classes to attend. Art School Associates customers can also park in the lot, and exceptions are made now and then for ordinary students early in the morning or very late in the day. Try smiling at the guard.

Is there a shuttle bus between the Longwood and Overland buildings? If so, when, where, and why not more often?

No dice, there isn't one. The Metco bus deal fell through and we still have to walk.

Why are they giving out parking tickets on Overland Street now?

A. Mayor White has instituted a new "get-tough" parking policy.

B. The Red Cross complained that all the double-parking prevented them from getting their emergency equipment in and out.

C. The Police have stopped looking the other way.

Pick A, B, or C above, and write an essay defending your position. Write clearly. You will be graded on your demonstrated capacity for double-talk.

P.S. Don't park on Overland Street. Tickets are as much as \$50 in this area.

Why don't we form some car pools?

Good question. Why don't we? Most workable car pools are initiated by interested persons who ask around and get things organized.

I'm tired of lurching over to MassArt on the MBTA from Cambridge. Isn't there a better way?

Mary King likes the Harvard University Shuttle Bus which runs from Harvard Square to Central to M.I.T. to the corner of Longwood Avenue and Avenue Louis Pasteur (just around the corner from the school). It's free to Harvard people and just 50¢ for the rest of us. You can buy bus tokens at the Holyoke Information Center in Harvard Square.

ENTERTAINMENT

Social Life & Entertainment

Where can I see a good art film?

If you're interested in non-theatrical showings of old and new experimental cinema, start right here. Wednesdays, 7:30pm the Mass Art Film Society shows free experimental films in C-9. The filmmakers themselves are often in attendance.

Boston Film and Video Foundation (1126 Boylston Street, Boston, 536-1540) screens experimental and new independent films Thursday and Saturday nights for \$2.50 and \$3.

Harvard Film Archives (Carpenter Center, 24 Quincy Street, Cambridge, 495-4700) shows old comedies, *film-noire*, documentaries, silent films with live music, and other special events Tuesday through Friday for \$1.50.

Harvard-Epworth Church (1555 Mass. Avenue, Cambridge, 354-0837), run by a film buff minister, shows masterpieces from the history of film Thursday and Sunday nights for \$1.50.

Talk about full-service banking! The Federal Reserve Bank of Boston (600 Atlantic Avenue, Boston, 973-3454) shows classic silent comedies, free, Fridays at noon in the bank's auditorium.

The French Library (53 Marlborough Street, Boston, 262-4351) shows the classics of French cinema weekend nights for \$2.

At Off the Wall (15 Pearl Street, Central Square, Cambridge, 267-9300) you can see a lot of top quality rarely shown animated films and other experimental works. Monday night, bargain night for students, costs \$2.25.

The Museum of Fine Arts (465 Huntington Avenue, Boston, 267-9300) hosts various film series. Presently, Friday nights from April 9th through May, they're featuring "The Art of Adaption"—great novels into films. Student admission is \$2.

In their tiny screening room, the Institute of Contemporary Art (955 Boylston Street, Boston, 266-5151) hosts interesting film series. Their current offering is "Autobiographical Impulses"—how directors present themselves on film. Films show Thursday, Friday, and Sunday evenings. \$2.50 admission.

The Rear Window (sometimes 32 Station Street, Brookline Village, sometimes 8 Thayer Street, Boston sometimes elsewhere—they like to keep you on your toes, 277-4618) screen a rare combination of old films and beautiful new ones Thursday, Friday, and Saturday nights for \$2.25-\$3.75, depending on day and location. Knock three times and tell them Joe sent you.

Center Screen (Carpenter Center, 24 Quincy Street, Cambridge, 494-0200)

Where-oh-where can I park? It's JUST too far to walk.

We received some suggestions that were both pretty incredible and fairly practical. Jim Tsoutsouras says, "You can park right across the street in the Children's Hospital Parking Lot absolutely free. For nothing. Gratis. All you have to do is give them a pint of your blood!"

On the other hand, Nancy Eaton suggests that those with cars try coming early and if you are lucky—there are metered spots across from the Longwood MBTA stop which cost 25¢ for 2½ hours, (maximum 10 hours). These same economic meters exist also further down Brookline Ave. just beyond the intersection of the Jamaica Way. Good Luck!

Other alternatives which are widely patronized are the Valco Parking Lot at the end of Overland Street which costs \$2 a day (unless the Red Sox are playing and then—forget it!); and the parking lot behind the Overland Building which is also \$2 a day, with monthly rates available—to which they give priority. You can enter it via Beacon Street, just beyond Kenmore Square.

Do you know a good mechanic?

Someone left us this note: "Best garage: Good News Garage in Cambridge. (Central Square) They are very honest and competent. They also rent space and tools to allow you to work on your own car."

What's the best way to get around Boston?

"Best way to get around," Ruth Kleszy says, "is in Etonic running shoes."



presents a great animation series every weekend. \$3.50.

In addition to the hard chair circuit, some commercial movie theatres also show quality foreign or art films on a regular basis. Closest to Mass Art is the Nickelodeon (600 Commonwealth Avenue, Kenmore Square, Boston, 247-2160). The bargain matinee here, which usually begins 1:15 or 2:00pm, costs \$2.50.

At the Coolidge Corner Theatre (290 Harvard Street, Brookline, 734-2500), which offers what some aficionados call the best popcorn in town, you can catch a double feature of film classics for \$3.50.

The Orson Wells (1001 Mass. Avenue, Cambridge, 868-3600) brings most of the new foreign films to town. They charge \$4. If you don't mind waiting a bit, most of their films show up sooner or later at the West Newton Cinema (1296 Washington Street, Newton, 964-6060) for \$2.50.

I am addicted to old time Hollywood sleaze. Where can I indulge in my habit?

The BPL screens such stuff Monday nights at 6:30. Outside Boston, other public libraries do so, too. (You thought libraries were for books?)

Try also the Coolidge Corner Theatre, and also the Brattle and Modern Times Cafe, both in Cambridge.

I am tired of all this art stuff. Where can I watch a "regular movie" for cheap?

For the almost-newest films (they're like marked-down bread: you really won't know the difference), go to the Cinema Brookline (Route 9, Brookline Village, 566-0007). For you, only \$2. If you drive, you can find much the same fare for \$1.50 in Newton at the Paramount Theatre (299 Washington Street, Newton Corner, 965-5530), in Arlington at the Capitol Theatre (204 Mass. Avenue, Arlington, 648-4340) and the Regent Theatre (7 Medford Street, Arlington, 643-1197),



in Cambridge at the Fresh Pond Theatre, (Fresh Pond Mall, Cambridge, 547-8800).

For all the movies you missed in the past, make your way to the Harvard Square Theatre. For a double feature it's \$2 before 6pm and \$3 after 6pm.

At "Play it Again, Sam," (314 Commonwealth Avenue, Boston, 232-4546), you can enjoy a beer and a hot dog with your movie. Mass Art students seem to like the place.

Is there any way to see Broadway shows without paying those unbelievable prices?

Yes. Bostix (723-5181) in Faneuil Hall Plaza sells half price tickets for many shows, concerts, and big-time theatre events. There's a little catch. You can get these half price tickets only on the day of the show. The trick to getting what you want is going early—they're open every day from 11am to 6pm. They don't always have tickets for the show you want and they won't tell you what they have over the telephone. But it's worth it.

Theatre is so expensive nowadays. Is it really only for the rich?

No. Boston is full of off-Broadway style theatres, usually located in small halls, basements, lofts, which are inexpensive and intimate. Among the cheapest of these is the Nucleo Electico in the North End (742-3076), which offers you live theatre from \$1.50 to \$5. This April they're presenting *Subject to Fits* by R. Montgomery and *Tango* by V. Mrozek.

The People's Theatre (103 Cambridge Street, Cambridge, 354-2915) is presenting this month a classic by Checkov, *The Seagull*. They offer a Thursday and Sunday night special price, \$5.50.

Buried Child is playing right now at the Alley Theatre (1348 Cambridge Street, Cambridge, 492-9567). Students get in for \$5.

Don't pass up college theatre, either. For \$2 or \$3 on college campuses you can often catch masterpieces of theatre. Check the weekly *Globe Calendar* listings under the heading, "College Theatre." Shakespeare's *As You Like It*, for instance, is at the BU Theatre (264 Huntington Avenue, Boston, 266-3913) April 21-24, April 28, and May 1 for only \$2. There's more where that comes from.

For the most avant-garde of all, don't go anywhere. Stay right here at Mass Art. \$4 gets you into Eventworks, a performance series in the Longwood and Overland Theatres, April 8-29.

What are some cheap spots for entertainment?

Everybody had some suggestions for this one! The two best guides for current entertainment listings are: the *Boston Phoenix* (published Sundays) and the *Calendar* section of Thursday's *Boston Globe*. The price is cheap and they are complete enough to satisfy everyone's tastes, and are reliable sources for current listings of events, addresses, hours, prices and phone numbers for further information.

The favorites from our questionnaire were:

Jazz Spots

Boston is the home of the *Berklee School of Music*—internationally acclaimed for in-house and visiting

musicians. They are always showcasing someone and the performances are usually good and quite often free.

Storyville in Kenmore Square serves up very good jazz and Middle-Eastern Food. \$2 cover charge.

In Cambridge's Inman Square there is *Ryles*, which is a little ritzy. Shows are very good and cover varies. Also in Inman Square is *Springfield's 1369 Club*. Ursula Stringer reports that it is more casual than *Ryles* and you can listen to both unusual and mainstream jazz. Cover varies.

The Last Hurrah in the Parker House Hotel Hotel serves up very cool, piano-bar-type jazz and there is no cover charge.

And on Friday nights: *Emmanuel Church* sponsors "jazz celebration"—highlighting local and itinerant jazz artists. *The Chestnut Hill Mall* has a free concert series every Friday at 8pm. Call for details.

Finally—if you want some sound advice, talk to our own resident jazz expert—Sam Schlosberg, who has his own radio program.

Folk and Country Music

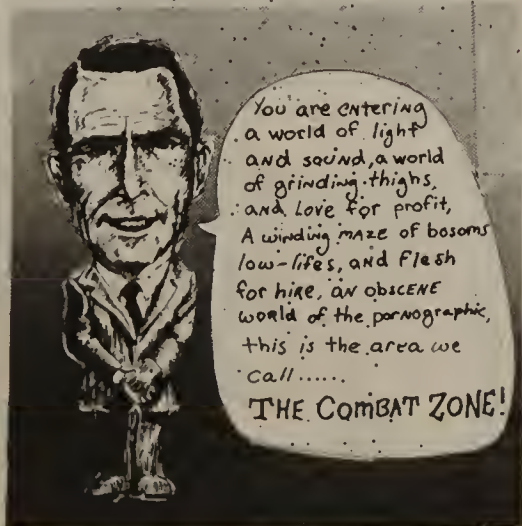
Many Students mentioned *Mr. McNasty's* as their favorite spot for country. They have a small dance floor, cover varies—it does get rowdy with occasional fights but that's hard to predict.

The Nameless Coffee House in Cambridge has no cover charge of booze, but does have great hot chocolate and very talented musicians and singers. *The Idler* on Mt. Auburn St. has a special audition night on Mondays. And on Friday nights the *Arlington St. Church* in Boston features women's music with performers such as: Betsy Rose, Marcia Taylor, and Cathy Winter. There is a \$3 cover, no drinks and the doors close promptly at 8pm—so come early.

Where can I go dancing?

Lots of MassArt people like to go dancing at *Spit*. New artists (musicians) are often showcased, as well as new music. There is a wide assortment of people who go there—but you will usually see someone from MassArt there.

J. Letourneau reported that "it's cheap on Saturday night." On *Landsdowne St.*, Boston. Katina Spileos recommends *The Metro* (also on *Landsdowne St.*) as a wonderful place for dancing—with the largest dance floor, and also *Club Disco California* in Quincy Center. California's a little farther afield—but "has beautiful murals, a glass waterfall window, and a

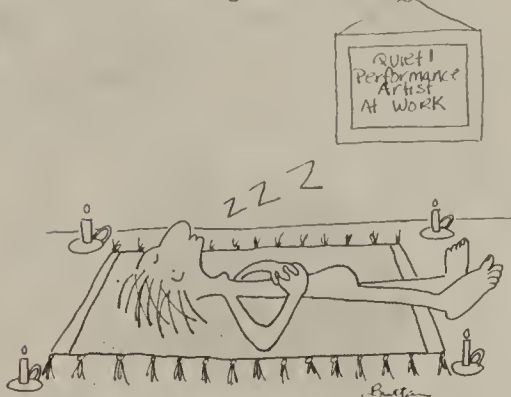


lovely tropical feeling."

Martina Klinkmueler thinks *Celebration* in Kenmore Square is a "great dance spot with a \$1 cover charge weeknights."

Others suggested *Doyle's* on Washington St. in Jamaica Plain as a good student/workingman's bar. Good music, small dance floor—very popular.

Finally, Ursula Stringer suggests that if you'd rather watch—then keep an eye on performances at the *Institute of Contemporary Dance* and *The Joy of Movement* centers. Call for information. "But," says Ursula, "if you really want to get down and dance, the Joy of Movement runs a program called 'Dance Free/Dance Friday' at their Cambridge and Watertown centers. They have tapes and a big place to dance and it's great fun!"



Why are there no political groups at Mass Art?

Everybody scratches his beard on this one. SGA president Mark DiLauria contends that "this school inadvertently thwarts political interest and activity. The students are involved with their art. It's a total involvement which doesn't leave time for investigating the school's problems. It has only been recently that Mass Art students have become politically active. We must have better sources of information as well as places to meet and discuss issues."

Instructor Saul Levine, who's interested in politics, feels that art schools, especially commuter art schools, are generally politically inert. Since Mass Art isn't involved in producing weapons, as, for instance, MIT is, since there are few minority students in the college, Levine says, it's hard to organize students around issues of this sort.

Former SGA president Caroline Avery feels that when Mass Art students do want to get involved with the distinctly unglamorous business of serving on the committees which, in sum, govern the inner workings of this institution, they do not get sufficient encouragement from the administration.



Why is there such a strange social life at Mass Art?

"Curiouser and curiouser," Alice said, as she caught a glimpse of herself in the looking glass.

It is a clear statistical fact that an overwhelming majority of Mass Art students would like to have more social activities, parties and sports. Paul McCaffrey's 1981 Student Opinion Survey establishes this fact beyond any doubt.

It is also a fact, McCaffrey reports, that last semester, when he recommended and organized sundry activities to meet these clearly articulated desires, the SGA voted them down, flat. Few people want to raise the student fees enough to defray the additional expenses.

Perhaps there has been, as they said in *Cool Hand Luke*, "a failure of communication." As a matter of fact, more than half the student respondents in McCaffrey's survey said they felt uninformed about basic Mass Art activities.

Here is a message from Paul McCaffrey: if you want to have some kind of Mass Art party, or if you're a musician and you want to play in front of a Mass Art audience, GO to Paul V. McCaffrey in the Student Services Office (Longwood B13). He would do anything to help.



Recreation

Is there a decent place to go horseback riding in the area?

There are places; most weekend cowboys we talked to, say the Boston area stables charge too much and, as Jeff Schantz says, "The horses are dead."

Closest to Mass Art are the riding academies tucked away in the MDC Blue Hills Reservation. At the Paddocks (1010 Hillside Street, Milton, 698-1884), guides take you on trails throughout the reservation. Lessons are available. Several other riding academies are in the neighborhood.

Other Mass Art riders like the Hingham Riding Stable (Turkey Hill Lane, Hingham, 749-9734).

I can't afford health clubs. Where can I go to exercise?

Many activities are sponsored by SGA, such as yoga and dance classes, basketball and volleyball at the Lawrence Gym in Brookline, and team sports such as hockey and softball.

James Swan suggests, "for hiking and walking, go to Stony Brook Reservation—(361-6761) on Turtle Brook Parkway, in Hyde Park." Mary Shanklin touts the Arnold Arboretum (534-1717), and Katina Spileos endorses the Blue Hills Reservation in Milton/Canton, (1094 Canton Ave., Milton, 333-0690). For a good view of Boston, try the Chickatawbit Trail on the Braintree side of the reservation.

The MDC runs a little empire of places tucked away in and around the city. You can call them at 727-9547 for more information.

The best guide to Boston streetcar parks is probably Alan Fisher's *AMC Guide to Country Walks Near Boston* (Boston AMC Press, 1976).

Tennis players looking for a game around school will be happy to know that, according to Michael Landry, Emmanuel tennis courts are never crowded.

MDC swimming pool operations may be truncated this summer, but Brookline High School Swimming Pool (232-9010) is open year round, to the public, and, as Carol Struve says, "very reasonable."

Try renting a rowboat at Jamaica Pond. If you really feel the forces are with you, you might try, as Carol Struve suggests, "roller skating on the Charles." Skate rentals are available at *WHEELS* on Newbury St.

Again, check with Paul McCaffrey for SGA sponsored activities and organized sports for the Fall Semester (no SGA activities this summer).

Is there a good beach around?

If you drive, go to the best, Crane's Beach in Ipswich. If you don't drive, Gail Lysobey suggests you try "Singing Sands" Beach in Manchester. You can reach it on the T. Take the purple line. It will cost about five dollars round trip. It's about 1 mile from the train station." Ann Zakiewicz thinks Plum Island, Newburyport, is great, with miles of beach and dunes and also recommends Salisbury beach and Hampton beach in New Hampshire. George Shaw likes Nahant Beach and, for fresh water swimming, Walden Pond, off Route 2, near Concord, Mass.

Where are the trees?

Loveliest
Of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.
Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.
And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.
(Houseman, 1859-1936)

The Arnold Arboretum in Jamaica Plain, grows every kind of tree and shrub that can survive our climate and Mt. Auburn Cemetery in Cambridge has beautifully landscaped grounds. Both are open to the public year round. Check with local town hall Department of Parks and Recreation, for the location and information on city parks.

Street Smarts

To whom you complain if you've been ripped off?

Here at Mass Art, call Paul Fallon (731-2340 X50), Head of Security. His office is in Longwood on the A floor. Outside Mass Art, call your local police. In case of emergency, DIAL 911.

How do I get studio space at Overland?

If you're a designer, contact the Design Students Cooperative located in the Design Research Unit, first floor of the Overland. Painting studios are assigned by Jeremy Foss, Painting Department Chairman (731-2340 X18). This semester he's in on Tuesday, Wednesday, and Thursday afternoons.

Is it legal to thumb on the streets?

It is illegal to hitchhike in Boston, punishable as a misdemeanor by fine, much as littering is. Few people are stopped or arrested for hitchhiking in Boston but you may be detained or arrested for thumbing on the Mass. Pike or I95. The bottom line is — it's risky if not outright dangerous to thumb in Boston.

How can I not get mugged on public transportation?

Officer James Pond of the MBTA cites awareness of danger as the most important factor. Most people who get on and off and the same stops, he says, sooner or later become complacent. Habit dims alertness. Be aware of what you're carrying and where it is at all times; subways are hunting grounds for pickpockets who do notice these things.

Mary Kileen of the Boston Police Information Services also urges you to keep alert. If you feel yourself in danger, she says, keep your arms free, anticipate dropping your bundles and prepare to run. If you're followed, get away fast, changing directions. Head for open theatres, restaurants, stores -- anywhere people are likely to be. Don't be shy! Scream, yell -- if you're in danger, keep screaming, break a window (if you can). It may sound an alarm or arouse people inside.

Is it safe around Mass Art at night?

Consider that there isn't one place really safer than another in Boston. Nevertheless, Supervisor of Buildings and Grounds Eugene Russo points out that Mass Art is in the Medical District, where shifts change at all hours and people are always around. In addition to the Boston police, the Medical Area Patrol operates day and night in motor vehicles.

I love my bike. How can I make sure I'll still have it tomorrow?

Good luck! Carol Struve suggests a good strong lock. "Use a KBL or a Citadel lock," she recommends.

If I'm attacked, what can I do?

Mass Art student and former policeman Frank Tipping advises the following:

People today are not aware of their surroundings. Most people have the attitude that nothing will happen to them and they do not pay attention to possible danger. *Anyone* can be the victim of a crime and when the situation arises you should know what to do. For instance, if you were leaving the Overland building after dark, you should be aware for your safety. Scan the area ahead noting persons between cars, in doorways or sitting in a parked car. If you are the least suspicious, cross the street before you get to them and always walk briskly and confidently knowing where you are going. If you strongly sense danger start running without looking back and find a store or street where people are.

If you are taken unaware and you are told "Give me your money" GIVE THEM YOUR MONEY!!! Don't risk injury or worse by resisting or arguing -- JUST DO IT!!! This is *smart* — not wimpy or submissive.

If you are being physically threatened and money is not what your antagonist is after, start to run. As soon as you can, dive under a car. Squeeze under it and hold on to the undercarriage. Kick at anyone trying to come under the car and scream loudly.

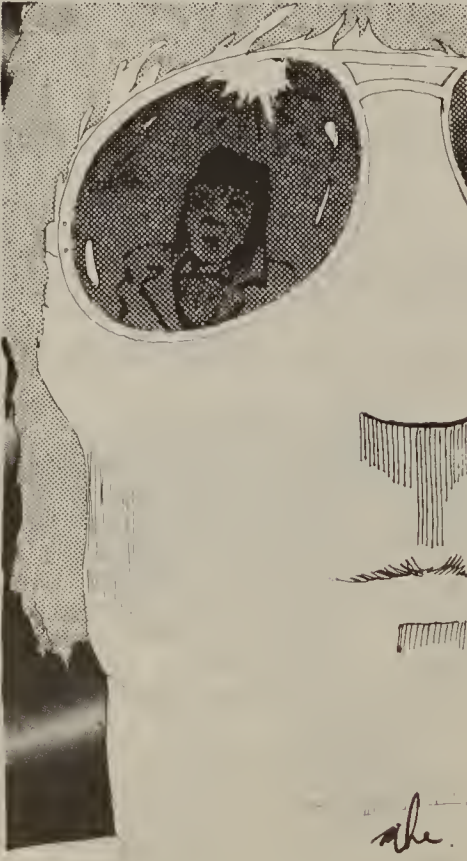
If you can't get under a car, pull a fire alarm. There should be one every 5 blocks or so and this will bring 6 to 13 men to the area within 5 minutes or so. Look for stores that would have a burglar alarm and break a window with your foot or with a rock. Rip off a car antenna and use it as a whiplike weapon if you must.

If you are caught or cornered but not yet under assault you can try acting crazy, (jumping up and down, screaming, wav-

ing your arms wildly, etc.). Some muggers, even rapists, don't want to deal with a looney. In any case, this can buy you some time. You can always yell FIRE! People respond to that cry better than crying HELP!

If you are physically attacked you're objective is to get away and defend yourself — *in that order*. Assume you are fighting for your life since this may be the case. You must free yourself from possible harm. Bite, kick, scratch, pick up rocks, bottles, anything to free yourself. Aim for vital areas and be aggressive. Bites anywhere are effective. Kick to the groin, poke at an eye, pull down on a little finger. The point is to get free and get away! Once you've broken away, maneuver as described earlier.

Don't allow an attack or even a confrontation to go unreported. Go immediately to the police and report what happened.



more...

SURVIVAL TIPS

1. Make a 2nd set of keys and give it to a friend. Yours may be lost or stolen.
2. Xerox your valuable papers and documents, credit card numbers, identification forms. Give them to a trusted friend or relative. You may lose yours.
3. Always carry lots of change and little cash in the city.
4. Don't walk on a street that's badly lit.
5. At night, walk with friends.
6. When you can, park your car in a lot, not on the street.
7. Generally, small communities where everyone knows one another are the safest.
8. Install a police lock inside your apartment door. If you're going out, leave on a light and a radio.
9. If the ad says "Free and guaranteed," it's probably a fraud. Check it out with the Massachusetts Consumer Protection Bureau (482-9151).
10. Don't buy a watch from a guy with 10 of them on his arm.

To be safe, where should I not go in Boston?

A recent *Globe* survey reported the Boston Common and Roxbury as highest in reported crimes with one murder, one rape, 288 robberies, 34 purse snatches, 32 assaults, one murder, six rapes, 46 robberies, 63 assaults and six purse snatches respectively. Among general business locations, Downtown Crossing, the area of Chinatown roughly bounded by Harrison Avenue, Kneeland and Tremont Streets and the Dudley Station section of Roxbury are beset by street robberies, assaults and rapes. Among residential areas, the South End blocks around Harrison and Massachusetts Avenues, and the Roxbury streets around the intersection of Blue Hill Avenue and Columbia Road rank well ahead of others in reported violent crimes.



PURCHASES

Purchases & Services

Where can you buy good art supplies cheap?

Was that good or cheap? It's not often you get both. At any rate, let's say you wanted a can of spray fixative, the cheapest 13 oz. can goes for about 33% less than the most expensive. On the day we conducted our survey, here's what we found:

- Ardon's, 176 Brookline Ave., Boston, 536-5120 (13 oz. can) **\$3.80**
- Art School Associates, 644 Brookline Ave., Boston 566-5448 (13 oz. can) **\$3.99(\$3.41 w/15% off)**
- Art Supplies Etc., 700 Beacon St., Cambridge 262-9480 (11 oz. spray) **\$4.95(\$4.46 w/10% off)**
- Charrette Corp., 95 Mt. Auburn St., Cambridge 935-6000 (13 oz. spray) **\$4.65**
- Johnsons Artist Material, Inc., 365 Newbury Street, Boston 536-4065 (13 oz. spray) **\$3.10**
- Lambert Co., Inc., 920 Commonwealth Ave., Boston 232-8551 (16.2 oz. spray) **\$3.40**
- Utrecht, 333 Mass. Ave., Boston 262-4948 (13 oz. spray) **\$3.53**

In short, the stuff is 20.98¢/oz. at Lambert, and 35.76/oz. at Charrette. All art stores above are reputable art suppliers. However, some stores offer low prices on specialty items. Lamberts, for example, specializes in printmaking materials while Utrecht has low prices on watercolor paints and paper. Let your fingers do the walking—call first on the items you want.

Art School Associates is still the best art store in general for quality, price and convenience. Much of their profits go back to the school as jobs and scholarships.

Where are there some good, cheap second hand shops?

Dawn D'Aluisio says, "The Salvation Army Thrift Store is a great place to get 2nd hand clothes to get messy in at school."

Carol Struve recommends Oona's in Harvard Square for "lots of used clothes." According to Debbi Scarsi, "Blue Fingers Charles Street" has great vintage stuff."

Dean Nimmer says, "Great Eastern Trading Co. near Central Sq., Cambridge is the best source of quality used clothing in this area."

The New England Deaconess Thrift Store is one block north of Mass Art just off Longwood Ave.

Where can I find an inexpensive laundromat?

The cheapest laundromat we could find is the Fern Laundromat, 128 Brighton Avenue, Allston. They charge 50¢/wash and 25¢/15 minutes of drying. Of the eight we surveyed, the most expensive is Wash-Tub Coin-op, 506 Commonwealth Avenue, Kenmore Square, where washes cost 85¢ and drying goes for 25¢/10 minutes.

What's the best place to buy super-market food?

Who is not an authority on eating? Everyone has some opinion on this one; as the saying goes, one man's meat, etc., etc.

Speaking of one man's meat, we surveyed nine markets people recommended to us, and found that if *cheapest* is what you want, the Boston Food Co-op, 449 Cambridge Street, Allston, 787-1416, was selling 1 pound of extra lean hamburger for \$1.72 the same day the Beacon Supermarket, 1028 Beacon Street, Brookline, 232-3286, was selling the same for \$2.59.

It's not surprising, then, that many Mass Art people like the co-ops. Besides the Boston Food Co-op there are several others. Tucker Stilleylikes the Cambridge Food Co-op, 580 Massachusetts Ave.,

Cambridge, 661-1580. Others like the Arlington Food Co-op, 7A Medford Street, Arlington, 648-3663.

Probably cheapest of all—certainly the most fun—is the Haymarket, that floating opera of pushcarts and vendors that appears Fridays and Saturdays. This open air market bears no resemblance to its pseudo-trendy scion across the street, Quincy Market. Patty Ionta recommends the Haymarket for "fresh fruit, vegetables, meats, fish, also specialty foods." Buy from the carts in the middle.

Other Mass Art students like the new breed of warehouse-type supermarkets springing up everywhere. Steve Darmetto recommends Heartland Food Centers for "no bags, no boxes, just cheap prices on food." For the same reasons, Mary Shanklin likes Hi-Lo, 1630 Beacon Street, Brookline, 232-3580, and others cite Edwards' Food Warehouse, California Street, Newton, 965-4334.

"Star Market," Raya Lupjan says, "is expensive, but you can cash checks there," and M.B. Hermans points out that "Stop and Shop gives double coupons on every coupon you have."

Some Mass Art students like shopping in neighborhoods. "All along Harvard Avenue in Brookline and Allston," Christine Zitso says, "there are many different types of stores—fish, meat, vegetables, Chinese, kosher." Carol Struve likes the fish and fowl at Calumet Market, 1630 Tremont Street, Mission Hill, 232-3580.

For specialty foods, Valerie Block like Vourou Pastry, 480 Massachusetts Avenue, Cambridge, 547-6294. She says they have "great spinach, cheese, and meat pies, very cheap, very laid back."

Bread and Circus on Harvard Ave., Brookline may be the all around best food store in our area for quality and variety of basic foods and food supplements, although their Cambridge store is larger and has even more variety.

Where is the best place to get a camera cleaned or to get film developed?

Many Mass Art photographers we talked to take their business to SBI Sales, 739 Boylston St., Boston, 266-2633. Monika Anderson, for one, likes the prices they charge.

What are the cheapest and best xerox places?

For really cheap, try making a carbon copy.

Gnomon Copy in Harvard Square does copy very cheaply. The copy quality could be better—but if you need a lot of copy done quickly and don't have much money they are a good place to go. They also give free copies—if you come in and ask for just 1-3 copies total at any time of day. But don't abuse it.

Mass Art students can get xerox copies made at the Repro. Room (across from Art School Associates in the Longwood building) at 10¢ per copy. According to Dave Wilcox, who supervises the operation, you can get up to 300 copies *free* if you type your original on a stencil or ditto (you can also draw directly on a ditto) and give them a day or so notice. They will even give you the stencil and ditto materials and explain how to use them. If however, they are extremely busy and you are late or in a hurry, they are happy to refer you to other local and inexpensive places that make copies.

What are the best used record stores?

Two of the best are *Nuggets* in Kenmore Square—for price and selection of Jazz, Oldies and Rock; *Cheapo Records* in Central Square, Cambridge, has the largest selection of 45's in the Northeast (150,000+ titles) and they have resident experts who can locate almost any record ever made. Note—it's best to got to Cheapo on Thursday night if you plan to ask a lot of questions or look for many records, as they are not very patient when busy. Make up a list ahead of time by artist and song title to make it easier for them to look them up for you. 45's are about \$1 each if you buy 10 or more.

artists, designers & photographers who can find us find us to be the lowest priced art supply store in town.

find out.

ART SCHOOL ASSOCIATES

364 Brookline Avenue, Boston 566-5448
26 Overland Street, Boston 267-8664

15%-20% Discounts on all purchases

OPERATIONS

How come a course like Asian Art is scheduled and then cancelled because funds are reallocated? How are course selection made, anyway?

Courses do sometimes seem to come and go around here, like water dripping from a faucet, at regular intervals but without much logic. According to Registrar Steve Stavros, however, that appearance is illusory. Course selections aren't whimsical, Stavros says. Generally speaking, the department chairmen, using various procedures, decide on which courses *must* be offered and which might be offered. Since the exact number of majors, programs, and sub-programs Mass Art offers approaches astronomical calculations, and the plain fact is that the college does not yet have the hardware which could easily keep track of all these permutations—mistakes do sometimes happen. Mass Art has space age class offerings and quill and ink methods of keeping track of them. We pre-register so that we may register, and so on; the system is Dickensian. One whiz-kid computer or a couple of elves to help Steve would expedite things.

Pre-registration is really a plebiscite. Elective courses sometimes don't run because nobody votes for them. It's a primitive, crass, messy system, but it's pure democracy. Sometimes courses don't run because, by the time the course is finally offered, no one on the faculty is qualified to teach it. Mass Art hires many part time specialists—they come and go. When our part time Asian art expert left the college, Critical Studies Chairman Marge Hellerstein withdrew the course.

What is SIM?

The (S)tudio for (I)nterrelated (M)edia. You can major in SIM, just as you can major in painting or industrial design. SIM artists work in video, film, sound, movement, live performances which exploit the expressive possibilities of all or some of the above. The Federal Reserve Bank puts a triangle inside a circle inside a rectangle on the back of a \$1 bill; if SIM were coining money, odds have it that it would be polymorphous. Donald Burgy is currently in charge.

Why are class times and studio times so inconvenient?

Steve Stavros, who personally schedules 1110 daytime students, rolls his eyes in despair over this one. "Students have the right to have their needs fulfilled," Stavros agrees. If you don't like your schedule, Stavros advises, don't endure it, change it. "Be selfish," he says. "It's Your education, not mine."

Of course, it's not always easy. The Registrar is under all kinds of scheduling constraints. This semester, for instance, responding to a generally voiced desire for a common free hour, Stavros left nearly all students free from 1-2pm.

Where is our money being spent?

THE que\$tion! Remember all that business about who shot JR? The speculation is so much more interesting than the answer.

Put simply, our money helps our benefactor, the Massachusetts taxpayer, foot the bills for our education. Our cash—tuition and fees—pays for about a third of what it costs to educate us. We don't usually think about it, but somebody out there is betting millions on us.

The \$790,000 we put up for tuition, President Nolan says, goes directly to State Treasury. In return, the Massachusetts taxpayer advances us \$3,600,000 to meet our bills for goods and services, and

our friends in the Program of Continuing Education advance us (at least, this year) \$107,000 to help us pay our student fees bills. In turn, we put up an additional \$378,000 in student fees, which go for such expenses as speakers, materials, xeroxes, rentals.

To put it crassly, we invested \$1,168,000 in ourselves this year, and got back in return goods and services which cost \$3,707,000. That's a return on investment of 317%/year. If we were an oil company, they'd say we were making one heck of an obscene profit.

President Nolan, in consultation with his assistants and the department heads, finally calls the shots on where, generally, our money is spent. This year, he took \$172,000 originally earmarked for maintenance and allocated it to people instead. Was he right? Was he wrong? There's a price you have to pay for everything.

How do you find out when and where the important decisions are being made?

President Nolan has begun meeting with 6 students monthly to establish priorities for spending school money. If that's what you mean, check with the President's office for the time and place of the meetings.

In theory more often than fact, students participate as full-fledged members on all the committees which formulate policies. Everybody seems to want the *right* to participate, but not too many want to bother actually doing it. SGA president Mark DiLauria can tell you the specifics. Committee members are listed below.

Why does it take days to find someone who knows something and can get something done in the administrative offices?

Try Paul McCaffrey.

Why does the Administration have plush offices and we, the students and faculty, are given just what is left over?

"Anyone can have my plush office anytime they want it," Paul McCaffrey says.

What exactly happens to our studio fees?

The department chairmen spend it on studio expenses.

If federal funding for higher education is cut back, will the good instructors leave?

Here at Mass Art, no instructor is paid with federal funds. Changes in federal policy should have no effect on the quality of our faculty.

Why do most of the administrative offices close at 3:30?

According to President Nolan, all administrative offices are open until 5:00. If you find they aren't, he'd like to know about it.

Why is the library in such poor condition?

According to Head Librarian Ben Hopkins, the library is desperately short of space. There simply isn't room, Hopkins says, for all the books, records, and films the library would like and can afford. Although satisfied with the budget allocations for new book purchases, Hopkins feels constrained by a tight budget for library staff. He also would like to see the books that go out, come back.

When will SIM get the teachers they need?

Chairman Don Burgy has no idea. None.

FACILITIES

Facilities and Working Conditions

Why are there 32 people in an Introduction to Etching course for majors while there are only 15 printmaking majors? Why isn't there a course restricted exclusively for majors, as there is in glass, sculpture, painting?

"Not enough money" and "more faculty needed" seems to be the Problems. Sally DeVala ('82), printmaking technician and teaching assistant, says the department's understaffed now and may be getting worse. Assistant Professor Donna Rae Hirt will be on sabbatical leave next year; even if Bill Heydt, now a part-time instructor, filled in for her, DeVala says there will be no experienced lithography instructor next fall.



Why is there no heat in the printmaking department?

Heat seems the least of the printmaking problems. There are 17 cracked and broken windows in this department, technician, Sally DeVala says. Faulty windows and high ceilings make it difficult to keep things warm.

In their Ad Hoc Grievance Committee Statement, printmaking students say that the main exhaust fan either flaps in the wind or doesn't work; the water in the lithograph sink doesn't get hot; the electric press doesn't work; the place is overcrowded; inadequately ventilated; and generally unsafe.

Printmaking faculty members Donna Rae Hirt and Bill Heydt paint a pretty bleak picture in their February 18, 1982 memo on "Health and Safety in Printmaking" addressed to "Jeremy Foss (and please submit to proper authorities)":

Although faculty do everything within their limited power to assure proper safety standards and educate shop users as to proper safety procedures, there is no practical way that faculty can constantly oversee the entire PM shop at all times, in and out of class time, especially when classes and workshops are overloaded and classes enrolled past our recommended safe limit (20 students per instructor)...

It is our opinion that unsupervised access to the printmaking shops, or unqualified/inadequately qualified monitoring, should be curtailed immediately.

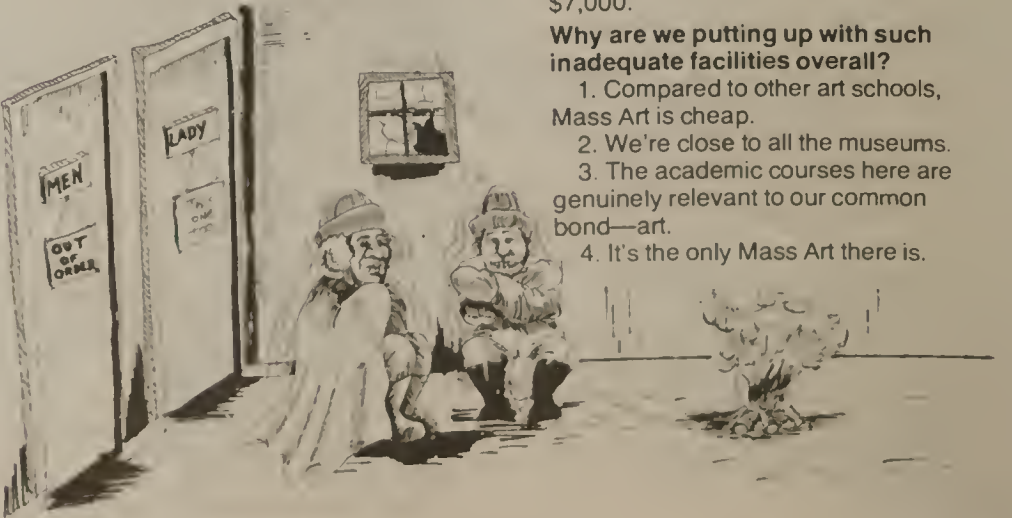
Why isn't there any ventilation in the painting department?

"We're working on it," Director of Facilities Gene Russo says. There were priorities, Russo says, much more pressing—like putting in all new pipes in Longwood.

I work on Saturday. Why can't the Overland Building open on Sunday?

On a temporary basis, Overland *will* be open 4 Sundays this spring, April 25th-May 16th.

Generally, Gene Russo says, no other state colleges are open on Sunday; in his opinion, there's no real need to open Overland Sundays. Besides, he says, "we just can't afford it." Heating, light-



ing, electrifying, guarding Overland for the "one or two people who would use it" just doesn't make sense, he says.

Where does the fire escape outside the design studio lead? Is it safe?

It leads outside. It's very safe and effective. You're absolutely right to check out the fire escapes around you.

Why aren't there clean and functional bathrooms on all floors of both buildings?

Many people ask this. Since the March 2nd mass meeting, when this issue was raised, all toilet facilities are back in service.

Why aren't proper safety precautions taken in studios such as welding, woodworking, ceramics? Why are we putting up with such inadequate facilities overall?

It's possible—just possible—that conditions may improve, budget crunch or not. As a consequence of the March 2nd meeting, two Massachusetts Department of Labor and Industries Industrial Hygiene engineers inspected the facilities on March 26th. President Nolan responded to their report, corrected what needed correcting, and "except for the resin studio which needs additional attention," reopened all studios. We are now contemplating, Nolan says, "a more satisfactory longer-term program of facility correction and improvement."

Why do we have such great problems getting decent models?

Who says we do? Some students prefer 30 second poses while others deplore them. Some people hate drawing thin models; some would disdain Renoir's favorite model as overly voluptuous. Don Lettis doesn't think we have any problem.

Is it possible to have monitored modeling sessions during the week?

Registrar Steve Stavros thinks that's an excellent idea for the 12-2 break time." Don Lettis says it's possible next semester. Dean Rus Doucette will be setting up modeling assignments this fall.

John MacLeod ('83), an Industrial Design student, thinks "that's a great idea. I could use something like that."

The jury seems unanimous.

Can students borrow equipment from departments other than their major?

If you're taking a course in that department, yes. Ask your instructor, Steve Stavros says.

Why are all the administration offices always renovated?

Are they? Recently, administrators planned to renovate the Longwood offices in order to make room for a Wang computer donated to the college. In light of the hue and cry about the Longwood walls, the offices are staying as they are.

Why can't a part time BFA'er get a locker? some respect?

"There's no space available," Continuing Education's Dot Simpson says. There is, of course, space for respect.

Who decides how many students get into any given class?

Registrar Steve Stavros tallies up pre-registration choices, allocates sections and sets maximum class sizes.

Ultimately, your instructor is free to exceed the Registrar's maximum if he wishes to do so. He does it, if he wants to, by signing those "Drop and Add" slips people wave in front of him at the beginning of the semester.

Why would he want to do that? Ask your instructor.

If it's such a waste, as everyone seems to say, then who exactly decided to paint the walls?

According to President Nolan, the Mass Art trustees told him to do it. Bill Hannon picked the colors. The job cost \$7,000.

Why are we putting up with such inadequate facilities overall?

1. Compared to other art schools, Mass Art is cheap.
2. We're close to all the museums.
3. The academic courses here are genuinely relevant to our common bond—art.
4. It's the only Mass Art there is.



INTERVIEW

Do You Like Art? Do You Like Art Students?



This is an interview with President Jack Nolan—conducted by Jeff Schantz and Mary Beth Hermans on Thurs. April 22, 1982.



Q: Where do things stand right now regarding the facilities which were shut down and subsequently reopened? What long range plans have you made for these facilities?

A: Four of the five areas that were shut down are now reopened under—and I must emphasize this—under temporary operating arrangements. We have special operating rules for the rest of the semester, and we have not necessarily solved the problem, the long term problem, in all the areas. One of the facilities is still inoperative; that's the resin shop. There were serious concerns among people in the art education area regarding fumes from the area. Some alterations have now been made to the studio, and requests are now being made to my office to reinstate operations in the resin shop. There's a new duct system that's already been installed in the resin shop for this purpose. There's been some testing, and they're now recommending that they restart operations. But I haven't decided on that yet: we don't have all the facts in.

Q: So when will you know what will happen with the resin studio?

A: I don't know. I'm asking for a more complete report from the Mass. State Office of Occupational Health and Safety.

Q: Did they make temporary recommendations regarding the shut down studios?

A: Yes, they did. You may recall the Monday we shut down the studios, the Monday immediately following the vacation, they were in that same week, first on Wednesday or Thursday for a preliminary visit, and then they spent the whole day on Friday. They made a number of recommendations about things that could be done to reestablish operations. Some of these are operational changes, like limiting the number of people that at any moment could work in the studio, but in many cases they were physical changes that had to be made.

Q: Do you see any serious money down the line to do some serious work in these areas?

A: We've been spending money each year on the studios. We've tended to concentrate on one area at a time, which may be part of our difficulty. The largest recent expenditure was for the new stack and baghouse for the foundry. That project cost about \$100,000, and in its initial operation there was a fire which has disabled it.

Q: Was that the designer's fault? the contractor's fault?

A: We're not exactly sure. That's been documented in great detail; there seems to be some dispute about whether it was a design error or not. At any rate, it's going to take some additional money to get the foundry into operation, but that is scheduled.

To get back to your question—what prospects do we see for fixing up our studio areas—that's a very important question and I don't want to gloss over it. In my view, each of the studios that have problems would probably require fairly substantial investment of monies. In some case, we should actually build a separate building. For example, the resin studio I don't think should be operating in this building. We probably should have a separate building for it. In the case of photography, there's the need to move photography from where it is, which means a lot of plumbing and electrical work. It's a fairly major project. Similarly, in the ceramics area where we have mixing of clays, the principal problem is that the spaces they're in are wrong. The ceilings are too low; there's no way they could properly ventilate. So you either build separate buildings, or you move to other parts of buildings we already have. The woodshop area needs to have the main cutting operations and the main dust producing operations—milling and so forth—moved to an area separate from the general wood working shop.

All these things cost money. How much do they cost? The foundry project was about \$100,000. Each of the projects I've just been talking about might range anywhere from \$30,000 to more than \$50,000. Each year we probably have about \$200,000 in our budget that is discretionary. So obviously one can't do all of these things at once.

Beyond that, the long term, of course, is for new campus facilities. The basic problem is that we're the only campus in the state that's operating this way. We're trying to meet capital needs out of our operating budget because we haven't had campus facilities provided to us. Everybody knows that. But at the same time, we can't blame other people alone for our problems, because we are setting up these shops, therefore, we are responsible for them. They either operate correctly, or they should not operate at all.

Q: Let's talk about new facilities, then. Why did we give up on the Charlestown site, if we did? And if we didn't, why should we make big capital investments fixing up these facilities if we only plan to abandon them a few years down the road?

A: That's the Catch 22 problem that we've been living with for at least 15 years. You're always going to move; therefore, why fix what you have? But you can't postpone problems. Certainly, there's never any reason to operate under unsafe conditions, simply because you're expecting to have better conditions a few years from now.

Q: Do you see new facilities down the road?

A: Yes. There are new things happening there. The Charlestown site now appears not likely. We have essentially given up on the prospects for that because the city is, frankly, interested in tax revenue producing use of that property, and we have not been able to work out a plan that is satisfactory to the city. At recent meetings with the Chancellor, the Board of Regents and our trustees we have

recommended strongly either building on this site or possibly the use of Boston State College facilities. There is agreement that we would go ahead and look at these two alternatives.

Q: Are there any current plans for those buildings? Are they empty now?

A: That's the point. The Regents have to make plans for use of those buildings. So it seems that one possibility would be for us to use part of the facilities that are there.

Q: Are they running courses now in Boston State?

A: In essence, the day programs have been phased into U/Mass Columbia Point, but they do have a large evening program operating there, their program of Continuing Ed. The University, of course, does have responsibility for that now, and what's being discussed is the University of Mass. would do some additional work on their Arlington & Stuart Street facilities, and that they would move their evening programs to that location.

Q: If we moved over to Boston State, we'd have tons of room. Those rooms are enormous.

A: That's one of the attractive features of it—the possibility of getting a good amount of space that's readily available, state-owned, and without complications. Now, the problem is that any campus plans cost, and these are not times in which it's easy to get large capital appropriations. We're talking of something somewhere on the order of between 15 and 30 million dollars. That's a large commitment on the part of the state. But obviously, something needs to be done. And I can report that, based on our discussion with the Chancellor and the board, the Chancellor is going to recommend to the regents some action on this matter.

Q: Would we endanger our autonomy if we moved into Boston State facilities?

Does such a move raise the threat once again of this college merging out of existence, absorbing Mass Art into U/Mass Boston?

A: We've been over all of that argument with the Regents. The Regents have formally voted for the College of Art to be autonomous. We have our own Board of Trustees established. I think that principle has been well set. I think we want to cooperate with other institutions, but the autonomy of this institution is very important to us. I don't see that threatened.

Q: Good. Let's move on to another subject. Was there really some of kind of Commonwealth of Massachusetts report criticizing the college for pouring cash into leased and temporary quarters?

A: Yes. I'm glad you brought it up: I brought a copy because people ought to know about this. I think that one of the things we have to admit to ourselves is that many of the studio problems we have are problems that we have generated out of our eagerness and enthusiasm for offering programs, sometimes without the proper resources. This report from the Senate Ways and Means Committee took the college to task for that approach. I don't agree necessarily with everything that's said in this report, but I think it ought to be noted that the Senate Ways and Means Committee, which is one of the principal sources of funding for this college for both operating and capital budgets, have commented that 'ill-considered, sometimes inappropriate alterations to the building have been made, often without adequate consideration of safety for its clients.'

Q: Was this report issued prior to the Student Ad Hoc Committee report on the hazardous conditions in the studios?

A: This was issued as part of the budget message for the current operating budget year, fiscal year 1982.

I think the point of this report—I'd like to stress I consider this a very positive report—is that it recognizes the fact that we have special problems, we've been trying to deal with them without the proper resources, and that many of the safety problems that we have, the overcrowding problems and so forth, come from the fact that the state has not provided us with the proper facilities. So I consider the report from Senate Ways and Means to be, on balance, a very supportive one for our needs. But the point is that they have pointed out that the college has allowed many new studio areas to grow within these quarters, despite the complications that has raised. That means we've got a responsibility. In essence, anything we do, we've got to do it right. Certainly we've got to do it safely.

Q: It says in this report that in 1977 the Board of Trustees received 6.8 million dollars from the legislature to find a new Mass Art campus and that the search has been stalled, unnecessarily impeded by a lack of cooperation on the part of the City of Boston, through the Boston Redevelopment Authority. Can you comment on that?

A: It's true. The money was appropriated, it's still on the books. It's tied to the Charlestown campus right now, so we would hope to get that redirected to other purposes.

Q: Do you ever get the feeling that we have our fingers in too many pies, that we run too many programs, that we're spread too thin, that we ought to jettison a program or two in order to make what remains stronger and better?

A: That's a good question. I think we've got to ask ourselves that question periodically, whether or not we can afford to offer as many different studio areas as we do, particularly because each of them is expensive. The cost per student by area, if you take into account not just the teaching resources but the technician support, the equipment repairs, the renovations, the materials, and the space, vary a great deal from one program to another. One of the things I'm trying to do with the department heads is to get a review of those programs and see which, or whether there are any indeed, that we ought to reconsider in terms of offerings.

People may find this frightening, but we're not talking about influencing the programs of people who are currently with us, but rather, whether they might be phased out over a period of years. For example, do we continue to accept students at the sophomore level, or at the freshman level for that matter, into programs that we currently have across the board? Maybe some ought to be looked at again.

Let me just add one thought to that. Not only whether the program should exist, but also the number of students that are allowed to enroll as majors in an area. One of the things I heard from students in their grievance petition is the problem of overcrowding. We are making the decisions about how many students to allow in, no one else is setting those limits. We just went through a registration process, and I asked the Academic Dean and the department heads to meet before that registration period to decide whether there ought to be some limits on the number of majors accepted. They did *not* put any limits on it, but they did give a notice to people warning that there might have to be some limits. This is a subject that's very current and very important.

Q: The Ways & Means Committee report stresses that the college's growth has created most of the problems. They blame the college itself, saying that the college's own ambition might be jeopardizing its standing in the national art community. Is the college's desire to expand really the problem, or is the real problem the politicians' unwillingness to cooperate?

A: Actually, our enrollment—the state-authorized enrollment—has been constant since 1975 by design. But we did grow from the period of 1970 to 1975, we more than doubled, from about 500 students to 1100 students. We also doubled in space, more than doubled in space, because all the rented space was added during that period. We currently have twice as much space as we had and twice as many students. We also increased the amount of evening program operations, and now, this year, we're beginning a part-time undergraduate degree program in the evening. So that's growth. There's a lot of pressure for growth in the institution. People want more programs, they want to see more faculty—most of that is tied to enrollment.

There is *new* pressure from the legislature for increasing service, to use their phrase. That means to accept more students. They see that with the drying up of federal monies, there may be increasing pressure upon other institutions to increase their enrollment. We're being asked, among other things, whether we can increase our enrollment. There's pressure from that level as well.

Q: But if we don't get new facilities, there's not going to be any way we could increase enrollment.

A: That's correct. But we are being asked. In our discussions with the Chancellor about the campus facilities, one of the things he wanted to know was whether we would be able to accept an increased enrollment.

There are some advantages to growth. When you grow, you can add to your

programs in ways that are very productive for everybody. But when you're operating with a fixed, or worse, a shrinking budget and a fixed enrollment, you have a much tougher problem.

Q: They want to grow, but they're not allowing you the means to do it?
A: There's discussion going on right now about increasing the operating budget for those schools who can accept more students this fall. We're not in a position to do it; therefore, we may be handicapped in terms of what share we would get of the operating budget for the coming year.

Q: We have some questions about MCA trust funds. What are they, how large are they, and who controls how they're spent?
A: This college, like all other colleges, is authorized to collect monies, to bank them, and spend them for particular purposes: these are called trust funds. For example, our Program of Continuing Ed is a trust fund operation. The reason for that is that it is not state supported. The state does not appropriate money for the evening program. It operates out of revenues; so the college collects the money, banks it, and spends it to pay the teachers and so forth. So it's a trust fund operation—that's all a trust fund means.

Q: So the trust funds are the only revenue source, outside of the Commonwealth itself, that the college actually has?
A: That, and student fees, which are themselves called trust funds. Trust fund is simply a name for the mechanism of holding and using money under the college's authority.

Q: Isn't the Continuing Ed program a money making program?
A: Yes. It's been producing a profit in recent years, largely through the fact that it has developed in volume, particularly over the past five years. But more than that, we have also increased the fees. We went up to \$50-60/credit hour for the program just this year, and we've increased the faculty salaries. So it's become a larger-dollar volume program. As a matter of fact, it was a very important part of the bail-out monies, the discretionary monies, that were available for our operations this year.

The other principal source, incidently, which is also trust fund money were the increase in student fees. All of the students—day school and evening students—had increases in fees. In the case of the day students, it amounted to about \$100 for each student. That's about \$100,000 of additional money that came into the institution for expenditure at the campus.

Q: Why then don't the trust funds appear as a source of revenue on the condensed budget dated 3/2/82 which you distributed?
There's more than one budget at the college, that's true. There's a tendency for people always to talk about the state budget because that's the largest budget. But the trust fund budget and the Continuing Ed budgets we've been putting into one common sheet now—actually, we began it this fall, and we've gradually been refining it so you can see the overall pattern of budgets in the institution. I have distributed both to the student advisory group.

Let me just explain what's involved in that package. There's income and expenditures. The income from various sources includes state appropriations, student fees (student activity fees, visiting artist fees, & so forth), Program of Continuing Education, where the revenues come from students registering for courses—essentially, those are the three areas. We also have student aid money, which is about 1.5 million dollars in various forms for which the college is responsible which, in essence, flows through the college to the students.

It's very difficult to get all that information together on one sheet of paper. You can account for the income according to various categories; you can account for the expenditures according to the same categories.

What we've had to do—as I indicated at the meeting—is to move monies from the trust fund accounts into the state appropriations budget in order to meet the payroll, because we were underfunded by the Legislature.

Q: So the trust funds keep us afloat sometimes?
A: Indeed. As a matter of fact, it's not new. But it was more dramatic this year. Basically, what happens is that you don't move money, what you really do is move bills. You buy equipment, or have repair bills, or you pay Security, or you pay the

heat bills, whatever bills need to be paid. That money came out of one budget or another—wherever the money is available. This year, the payroll was short about \$180,000. Those are state employees—faculty, administrators, technicians, office people and so forth. To meet that payroll we moved money within the state budget from other accounts, things like the heat account, the repairs account. Those bills, that normally would be paid from those accounts, we used the other budgets to pay for. That's the only way you can transfer funds.

Q: Do you actually use money generated by Continuing Ed to pay other bills?
A: Most of the trust funds from Continuing Ed are used, of course, to pay the expenses of Continuing Ed. That's about 80-85% of them. We first define a working budget for Continuing Ed which primarily pays faculty, lab assistants, supporting operations of that kind, the Continuing Ed office staff. The surplus revenues are then used to pay bills of the institutions in general.

Q: Was it the new part-time degree program in Continuing Ed that caused you to raise Continuing Ed faculty salaries?
A: No, not really. The main point was the Continuing Ed evening program have been raised in quality and standards over the years.

What we're trying to move towards is a very flexible system in which students can cross-register in the evening or the day, so that all of our programs would be available in essence to everybody, without additional cost. We have a policy in which we now allow a student to take a course without additional charge, if there's space available, for day students in the evening, for evening students in the day. The idea is to make all the resources available to everyone.

To do that, you need to make sure you have an equitable system of compensation. You don't want to have a day faculty that's being paid a large amount of money, and an evening faculty that's being paid peanuts. So we moved the faculty salaries in the evening program—none of which are higher than the contract, incidentally—up to the minimum salaries for the same rank in the daytime program. In essence, all the faculty are operating within the same salary range.

That takes more money. So you've got to charge more. Therefore we increased the Continuing Ed tuition fees from \$30 to \$50/credit hour.

Q: What about the day school tuition? How much is day school tuition going up next year?
A: Talking about tuition for the daytime program, we're talking about a subsidized program, because the state appropriation is about \$3,000/student. The tuition is currently \$785, but it's going up 10%. That's what's being proposed for the coming fall.

“Certainly there’s never any reason to operate under unsafe conditions, simply because you’re expecting to have better conditions a few years from now.” Jack Nolan

Q: Does that figure you quoted include student fees?
A: That's not counting fees. It's very important to note this. The tuition does not stay here at the campus: we don't spent the tuition. We are required to deposit it directly into the state treasury. We get our appropriations from the state legislature. They make up operating budgets for all the state institutions, and we're one of them. The operating budget for the college this year is a little bit over \$3,000/student, and the tuition was less than \$800. That's a pretty strong subsidy.

We anticipate that we may get a 12% increase in our operating budget this year—that's about \$400,000, and we expect that the increase in tuition will be costing you, our students, about \$70,000 or \$80,000. That's a pretty strong subsidy. I think that's a real gain. Last year we had an increase in tuition with no increase in the operating budget. You got hit, and we got hit. But I'm more optimistic about what's shaping up this year. It's a much better budget.

Enough talk about money.
Q: What do you really think of the paint job?
A: Well, I'd like to see it finished! To tell you the truth, I'm not that happy with the colors myself. But we do need to be concerned about the appearance of the

school, not only the safety. Safety and physical needs have to come first, but the College of Art will not gain by looking like a loser, by looking like an outfit that doesn't know how to take care of its own buildings. We've got to convince the world that we can take care of our own affairs. We're not going to do that unless we're prepared to paint the walls once in a while.

I think the whole business about the stairwells has been nonsensical in many ways. Obviously it was treated as a symbol rather than an issue of substance. It's something that was done under my direction because I think we need it, and I intend to pursue it, to make the buildings look better. I want to get all those junky bulletin boards down, I want to get the place looking more orderly. I think safety, in part, comes from having a physical plant which is reasonably clear and clean in design. Also, we're a school of design. We teach environmental design, and we have buildings which look as if they've never been given any care.



Q: It's been proposed that we change our name to MCA & Design. Does that change of name represent a change in the college's mission, a de-emphasis on the fine arts and heightened emphasis on the applied arts?

A: No, I don't think so. I think it simply recognizes what the college is and, as a matter of fact, really has been through most of its recent history. The design programs are clearly an important part of the college's operations. It also reflects the changes going on in the field. Design, as a profession is much more organized, much more visible and more understood in society today than it ever was before, when people talked about "commercial design," or "advertising design," and so forth. The design profession has grown substantially within our society. It's interesting that our national accrediting agency, the National Association of Schools of Art, changed its name this year to the National Association of Schools of Art & Design for essentially the same reasons. I think we need to reflect in our name the character of the school. We have a very effective combination of fine arts and design in our programs; we should reflect that in our name. That's why I'm in favor of the change.

Q: Will this change mean a larger budget for the Design department? Can we expect more money for Design and less for fine arts?
A: No, not unless we decide to do that. In essence, every year we make decisions on the programs. The decisions, quite frankly, are largely decided by the students. Although the students are invisible in governance—they really aren't involved in governance at all in the college, their choice of majors is essentially the major shaping action. We have to respond to demand; we always have.

As a matter of fact, in some areas we have probably gone too far. There's a good reason to think that some of the programs are too big—in both fine arts and design. But the point is that we have always responded to what the students felt they (those programs) wanted to study. I believe we should.

No one outside the college can tell us what the relative emphasis of the programs should be. We really have autonomy as an institution. The Legislature isn't telling us, the Board of Regents isn't telling us; we've been given a completely free hand to decide on where things go.

I think people have to be conscious of how these decisions are made. They're made every year, primarily through the

allocation of space and faculty positions. That's really how it's done, and that follows from pre-registration. Students decide what they want, and the department heads and the Academic Dean sit down and figure out how they're going to accomodate it with faculty and with space. The rest of the budget follows suit. That's really how it happens. It's an almost invisible process, but it's going on every year.

Q: Can we ask you something personal? With all this tumult about the walls and the budget, do you feel you've been personally attacked and unfairly criticized?

A: No, not at all. As a matter of fact, I feel very good about seeing students getting involved. I was just so pleased about the fact that people followed through on my request to have some student representatives set up and really dig into the budget and into the priorities of the institution. I don't think it's appropriate to just call upon students when you have some particular issue that's transient and you want their influence for that period. In the long term, what we need is for students to play a role in deciding, in a very explicit way, what our priorities should be. We've set up now a first joint meeting with the executive staff, department heads, and a Student Advisory Group (set up and endorsed by the SGA) to discuss topics of primary concern. The students met this Monday, Patriot's Day, to decide what their priorities would be.

Q: Some people say that you had the walls painted to stir things up. Is that true?
A: No. Let me tell for the record how that started. Gene Russo, Director of Facilities, at my request made up a list of all the plant repairs and renovation projects. One of the things I had been pushing on him since he had first come was the general appearance of the buildings. For example, the painting that was done last summer around the back of the building was the first project that I asked him to get started on.

He had a whole list of projects—that list I've made available to the students—that included work with the foundry, moving of the electric kilns in ceramics out to the outer shed (which people don't seem to realize has already been approved), lots of projects like that. The more cosmetic work on the college was to be postponed until the summer, simply because manpower would not be available.

So I said, 'Why put it off? We do have enough money to do all these things, and to paint the stairwells and take care of the bulletin boards. So why don't we hire a contracting group to come in?' And that's how it happened.

The design was actually done, at my request, by Bill Hannon. I'll let him defend the design but I think people ought to wait to see what it looks like when it's finished. I still think it was the right thing to do.

One of the things we should have done—I will admit I didn't think about it—is that we could have enlisted student help in that project. One of the things I have on my agenda is the general business of student employment. With the tightening up of financial aid, and the needs that we have—monitoring, repairs, general cosmetic work—I think we can and should make every use of student employment.

The real critical need in most of the studio is not for more technicians, but rather properly trained and paid monitors who would be in charge of the facilities and would be present during studio hours. I think if we put our best thoughts to it we should be able to come up with a system in which the students would be compensated for doing this.

Q: Do you like art? Do you like art students?
A: Is that a serious question? I have never had a job I enjoyed more, and it's primarily because I love being surrounded by art and art students. This is a crazy and exciting and wonderful place to work. My only problem is getting people to see enough of what our problems are so that they're not passing the blame to somebody else.

We're the masters of our own fate. We've got certain resources to work with, and it doesn't do anybody any good to say, well, somebody doesn't like art, or doesn't care about artists, or artists don't like designers, or designers don't like artists. We've been pretty equitable. Whenever something is hurting badly enough, we somehow manage to get the resources directed toward it.

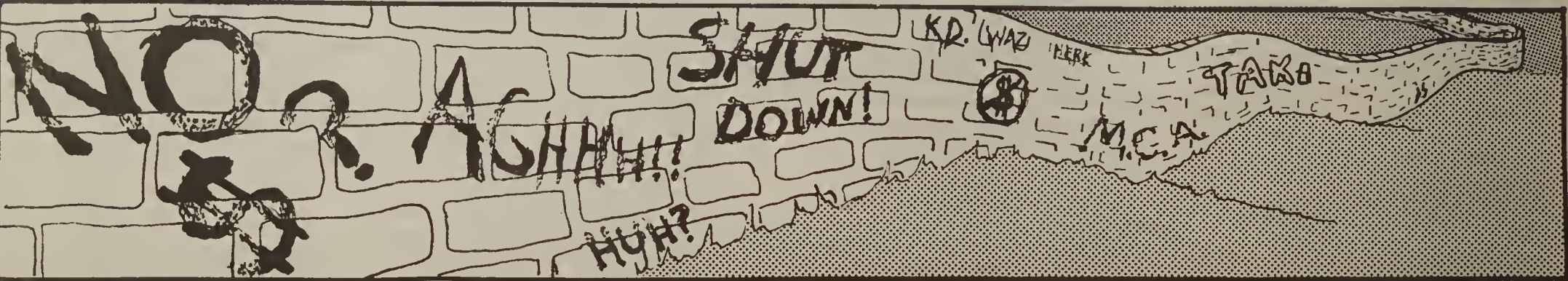
I like this place. I think it's a very special place—there's no other place, even in the private art school, like it. We're a public institution. We can very easily destroy ourselves, as I see other art schools

tearing themselves apart.
We are not in that situation. I consider what's been going on this semester very very healthy involvement.

Q: Do you really hold meetings at the Longwood Towers?
A: (Laughter.) Longwood Towers, the Harvard Club. We have the President's Advisory Council, which is a network of people who want to help the school in one way or another, so we run little parties for them. We have Trustee meetings. We have the Consortium of East Coast Art Schools, when we're host for them, the presidents and deans of other art schools. So certainly there's hospitality of that kind.
I think the President's Advisory Council and the Alumni have been the principal ones. Plus the department heads: frequently it will be important for them to have a meeting with an Academic Dean candidate. We don't spend that much money, but what we do spend is a matter of record.

Q: Is there something you'd like to tell us? something you'd like Mass Art students to hear from you?
A: I think that it's very important that we somehow all get together and talk to each other more often. I've been scared a little by the fact that this spring semester people have been angry first and thoughtful second. I think the exercise has been helpful, but there's been an awful lot of blaming other people for other things. I'm not just thinking about the administration;

“In the long term, what we need is for students to play a role in deciding, in a very explicit way, what our priorities should be.” Jack Nolan



At the Wailing Wall
A Personal Commentary by Mary Monahan
"This institution," 2D Professor Dan Dailey grimly asserted in his Professional Day report to the faculty, "is stretched to the breaking point—no, it's stretched beyond the breaking point."
Like many others here at Mass Art, I concur with Dailey's opinion. The simple fact is that many Mass Art departments are simply and literally not working at all. This is no secret. On March 22, responding to a March 2nd report issued by a student Ad Hoc grievance Committee, President Jack Nolan temporarily shut down certain photography, sculpture, resin room, ceramics, and printmaking facilities to evaluate and rectify long-standing health and safety problems.
What in the world has been going on? In an unprecedented March 2nd meeting, called to originally discuss the Longwood paint job, President Nolan and a packed auditorium of students aired in public Pandora's box of the problems, questions, frustrations and fears which have bedeviled us for years here.
For those of you who weren't there, let me tell you what happened. President Nolan took the floor first and compared the student body to a "slumbering giant." This type of uprising, Nolan said, is not



DID YOU WANT TO SPEAK WITH ME?

there's a tendency for everybody, when the pressure's on, to concentrate on what their needs are, forgetting about the other people.
It's not an easy thing to do when you've got a lot of studio work to get done and your own timetable is busy, to think about the limits that may be on our operations and to think about the needs of other people on the campus.
There's been some rather destructive attitudes bouncing around, and a lot of it is, I think, very silly. This art/design business! That's such a funky, old fashioned argument about whether a person is an artist or a designer. There are differences in these fields and people ought to recognize them, but both are very vital aspects of this school. I'm not even sure you can make that sharp a distinction into just two areas. For example, the whole media area is difficult to classify, and that's part of what I find attractive about it.
What I really am concerned about is that people stop taking potshots at each other. If they hear something that disturbs them—the hallway rumors, the comments—they don't have to assume it's true. Check it out! Check it out, that's all! Particularly if it's a question of fact, if there's really any doubt about it, anybody can come to my office. I'll find out who has the information, and we'll make sure the information is right. Because rumors can be awfully destructive.



uncommon during spring semester on any college, it is reminiscent of a student's 4:00 am cramming before a deadline the following day.
Then the Ad Hoc Grievance Committee—an unofficial assemblage of students which issued an unsigned report—responded. Speaking for the group, an Art Ed graduate student declared "serious student frustration over our communication networks." Who, she asked, decides budget priorities? Who, she demanded to know, chose to paint the Longwood walls while our classrooms are overcrowded, our library facilities inadequate, our health and safety standards inadequate.
Responding, President Nolan passed out a condensed version of our fiscal budget. "Our books are open to all students," Nolan said, and he offered to show concerned students how the budget is made and spent.
The 1981-82 Mass Art budget, Nolan continued, was \$250,000 less than the 1980-81 one. Since the Legislature earmarked most of the cuts for the payroll account, Nolan declared, he found it necessary to "juggle" funds intended for maintenance and repairs to avoid laying off personnel.
The Trustees, Nolan said, told him to paint the Longwood interior. But many student felt that work/study students, not

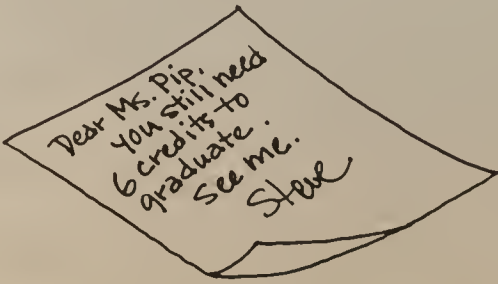
outside contractors, should have been offered the job. This way, they reasoned, the money—\$7,000—would have benefited Mass Art students.
A formidable litany of grievances followed. Speaking for the sculpture students, Tom McGovern ('83) denounced the noxious gases and particles that contaminate the sculpture studio air, the depleted First Aid Kit on which the department relies, and what he described as an utterly indifferent maintenance department. A photography student declared that "the 20% cut in lab fee is unjustifiable" and deplored Nolan's decision to divert maintenance/repair funds into payroll accounts.
There's more. Junior SIM major Jeanne-Marie Caruso, decried the decrepit condition of the college's physical plant. She spoke angrily of the four dysfunctional C floor toilets, the dangerous, ill-maintained sound and video equipment, and the general lack of technicians to keep things running.
Ursula Stringer, representing fibers and ceramics students, wondered aloud where the Visiting Artists funds were going. There was more.
Three weeks later President Jack Nolan shut down sections of the photography, ceramics, and woodworking areas pending an inspection by college officials and Massachusetts Department

of Labor and Industries Industrial hygiene engineers. On March 26th, implementing their recommendations, Nolan reopened all but the resin studio.
"It is hoped," Nolan declared, "that this action will permit us to complete most student semester projects, while allowing time for the institution of a more satisfactory, longer-term program of facility correction and improvement."
Peace, quiet, and plenty then reigned? Hardly. On April 1st Nolan addressed another tumultuous meeting. Startled to hear that, of 50 applicants for the post of Academic Dean, 3 had already been selected by a committee (two faculty members, 2 administrators, and a SIM graduate student). Students derided the selection process as "secretive." SIM Professor Harris Barron wondered aloud what ever happened to the sweet motto, "shared governance."
So what is to be done? Where do we go from here? I think Dean Russell Doucette, who is retiring this year, spoke prophetically, when he declared in the midst of all this rancor, "If we can all show more respect and love for one another, a lot more can be done." Foolish? Naieve? Simplistic? I, for one, hope not.
When they want to make fun of me, my friends call me an impossible idealist. But without ideals, my friends, where would we artists be?

OUR MISUNDERSTOOD REGISTRAR

Steve Stavros is the Associate Dean and Registrar and has been here for 12 years. He is not the grouch he is sometimes thought to be. In fact, he enjoys his work and doesn't want students to be afraid to talk to him. He wants to make teaching and education easier and doesn't want a student to have any road blocks in their way of their education.
All student academic matters may be referred to the Registrar including academic deficiency, certification of enrollment, change or major, course scheduling, drop/add, extended absences, foreign student matters, graduation requirements, incomplete make ups, independent and directed study, leave of absence, re-admission, educational benefits, summer courses at

other institutions, transfer credits, veteran's matters and withdrawal from college.
The best advice Steve can give students about addressing any academic procedures is to ask him directly. Just don't cry! "I hate it when people cry — it drives me mishuganah!"



Other Questions

Why aren't there more presentations and shows in the school?

There are two theatres at Mass Art. One in the Overland Building which seats 150 people and one in the Longwood Building which seats 400. Last academic year the Overland Theatre was booked every weekend except four, and two of those fell on a holiday period. The Longwood Building is open both to in-house programs and to productions generated by members of the arts community in the area. Roughly half of the possible booking time in the Longwood theatre is used. In any case, lack of funds and personnel precludes further in-school use, though the community is more than welcome to use the space. You might be interested to know that approximately 20 man-hours of work are needed simply to have theatre lights on a speaker at a podium—can you imagine how much time is needed to create a performance or theatre program? Persons interested in creating programs of music, dance, performance or theatre should contact Harris Barron or the Dean of Students, Paul McCaffrey. (731-2340 x57).

Why don't we have local musicians play in the auditorium?

We do. Media and performance arts departments don't solicit music programs, for the same reasons mentioned above, but the SIM department has always been more than ready to work with groups which approach them. If you have a project to suggest, see Harris Barron or Paul McCaffrey.

Couldn't we form small dance company for the benefit of the students?

Sure. However, you should know that forming a small dance company could consume twenty four hours out of each school day plus weekends for the next four years. If you, or someone you know is interested in this commitment talk to Dawn Kramer, who teaches dance here at Mass Art. Bonita Bike, may also give you a few pointers. She is an artist in residence here at Mass Art as well.

Can a student at any time decide to exhibit or show her work? Where?

Well, yes and no. First, your work must be reviewed by the Exhibitions committee, and it's important to stay in touch with Paul Keto, exhibitions director. (731-2340 x18) It's not likely that you'll get your own show in the Carriero Gallery or in the Thompson Gallery; however, each department usually has a group show in one of these two areas each year. Ask your department head about possible dates. You might also ask Mr. Keto about use of the corridor area on the second floor of the Overland Building. This area is more frequently used for "impromptu" and scheduled exhibitions of student work.

Outside Mass Art, you might watch listings of exhibitions which are included in the *Boston Globe Calendar* (which comes out on Thursdays), in the *Boston Phoenix* and the *Boston Ledger*. Be alert for coffee houses, galleries, even laundromats which sometimes take individual artist's work for short-term exhibitions. These exhibitions sites come and go with some frequency, so it's best to stay abreast by reading these newspaper sources. Also—check the bulletin boards around schools and many art magazines such as *American Craft* lists local and national shows.

What things help a student decide if his or her work is ready for exhibition?

Your own opinion for starters. And naturally, someone else with a wall who will let you hang your work on it, or a gallery where they will let you perform, or a screen and projector. If you are unsure, ask several friends whose work you like and respect and see if they feel your work is ready to exhibit. While you shouldn't completely accept the opinions of your review boards members, you shouldn't reject it outright either.

I'd like to have more professionals in my field come to lecture at MCA. How exactly, can I find out who they are?

Read professional journals in your field, such as *Art Forum*, *Films and Film-makers*, *Design* and so forth. Also keep abreast of professional organizations and associations in your field. You'll find, however, that the real issue is not so much finding out who they are, but getting in touch with them, and finding the funds to sponsor their visit. To do this, check with Ben Peterson, director of the MCA visiting artist program. Also, check with your department chairperson. Funds might be available within the department to sponsor visiting lecturers.

Why don't we have an updated listing of gallery exhibits around Boston?

Well, we do. Sort of: the *Boston Phoenix* and the *Boston Globe* carry a weekly listing of gallery exhibitions around town. However, the most complete listing is called *The Boston Gallery Guide*. It's available free at most galleries and a few museums. It's published monthly and you can have it sent to your home by calling or writing.

Art Now, Inc.
144 N. 14th St.
Kenilworth, N.H. 07033
Phone #201-272-5006



FROM THE OFFICE OF PRESIDENT NOLAN

I am very pleased to announce the appointment by our Board of Trustees, at a special meeting on Friday, May 7th, of Dr. Stanley S. Madeja as our new Vice President for Academic Affairs. Dr. Madeja will be assuming that post to replace Don Lettis who, after five years of exemplary leadership of our educational programs, is returning to full-time teaching duties.

Dr. Madeja is currently Vice President of CEMREL, the innovative development laboratory for the arts and education based in St. Louis. Over the past 14 years, he has played a leading role in CEMREL's extensive programs in the visual arts, including the initial Artists-in-the-Schools program of the National Endowment for the Arts, the Arts in General Education program of the JDR 3rd Fund and the noted CEMREL program in Aesthetic Education.

In addition to acquiring his undergraduate and graduate degrees from the University of Minnesota in Art Education, Dr. Madeja's career has included teaching in craft (jewelry) and art education at secondary and collegiate levels, extensive scholarly publications, and consultantships with major public agencies and private foundations. He has been particularly prolific in production of monographs, films, videotapes, exhibitions, and special media packages on all aspects of the visual arts.

The selection of our new chief academic officer of Mass Art is the result of a four-month search process, which attracted more than 50 candidates from across the country.

Recommendations for Dr. Madeja's appointment followed upon campus visits of finalists and extensive meetings with the campus community, including particularly a special interviewing committee. Members of the interviewing committee were Trustees Muriel Cooper and Al Cardarelli, Associate Professor Johanna Gill and Professor John Cataldo, Dorothy Simpson-Krause, Assistant to the President for Planning, and students Valeria Bloch and James Williams.

I am particularly appreciative of the special efforts of the interviewing committee and other members of the Mass Art community for their interest and participation in meetings with our outstanding candidates. We are fortunate to have enlisted Stanley Madeja's unique talents to Mass Art's operations. I am sure you all join with me in welcoming him to our ranks and in looking forward to his stimulating influence on all our creative enterprises.

J. Nolan
For release on Friday, May 7, 1982

Dear Sirs,
The caption under your excellent photo of Sandy Shoppell's piece, "Development of a Self Portrait in Blue," has me feeling guilty.

The caption implies that the installation was a collaborative effort. It was most certainly not.

I would be much appreciated by concerned if you would publish an errata concerning this in your next issue.

Thank you,
Ean White



THOUGHTS ON SEEING

By Gail Fitzgerald

You are drawn to an object. Maybe a room needs flowers so you buy iris and freesia for sixty cents a stem and put them in a coffee mug on a window sill. They open in an hour, calling to mind that time is of the essence. The delicate violet of the petals fades. You wonder if your own life could be preserved by the rendering of a flower.

You look. The form is organic and sensual but only a part of the composition. There is the window with its peeling paint and vague transparent drapes that breathe slightly with the wind that slides through the cracks in the sill. And the shade, half drawn, you know is white, yet it looks green in the daylight. You throw away all preconceived notions and assumptions in order to really see. The bulbous shape of the shadow is a rich brown, probably a combination of umber, red and green. Behind the mug of flowers and the glass you can see now a network of rusty fire escapes attached to a weathered brick wall. Slabs of kitchen cadmium yellow break the pattern of muted tones in a pattern all their own.

Days pass. The still life is infinite, even though the blossom dies. You discover a universe of constant change others do not see. You decide what to state and what to imply. You leave space for the mind and imagination to wander. You come to the end of the novel you were reading. You pick up a brush, brush boldly.

The paint is thick as a potter's slip, like soft butter on bread. You have chosen a single blossom with a mass of elongated shadows. Form and void, negative and positive are one to you. The artist in you is lost, the blossom forgotten. You are at the pinnacle from which Icarus ascends.

General Student Assembly

Longwood Auditorium
Wed., May 19, 1982—
—1 to 2pm

Subject:
Update on Physical Plant and Other Student Concerns



SERVICES OFFERED BY
MASS ART STUDENTS

ANTIQUE & VINTAGE CLOTHING restored and custom-made and clothing from antique lace & trims. Silvana Garritano. 876-4964.

FRAMING AND MATTING. Prices low/negotiable. James Swan. Home: 787-1885; Work: 354-8369.

AUTO TUNE UPS. Cost depends on car. Terry Hyland. 686-1779.

MATTING AND PORTRAITURE. Katina Spileos, 136 Presidents Lane, Quincy.

PORTRAITURE/PASTELS. \$50. Kay Life, 44 Washington St., A614, Brookline 02146. 277-4437.

SEWING & REPAIRS for clothes and costumes. Cost negotiable. Marsha Hamilton, 2 Dartmouth Ct., Maynard. 897-8428.

CARPENTRY, PAINTING, PASTE-UP. \$7/hour. George Shaw. 287-9373.

LARGE STUDIO SPACE on ground floor available to assemble huge assemblies, collage or sculpture. Several day project OK. Days: 268-9703; Nights: 289-9354.

NURSING CARE. Private duty R.N. \$100/8 hours in hospital; home: care negotiable. Carol L. Struve, 43 Parker Hill Ave. 731-9164.

PSYCHIC PROTECTION & HEALING. Tarot Readings. Free. Steve Beaulieu. 535-4021.

PSYCHIC DEFENSE & HEALING. Tarot Readings. Free. Chris Beatrice. 877-1944.

MODELING FOR PHOTOGRAPHY. \$6/hr. Debbi Scarsi. 247-7162.

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CARPENTRY. Minimal cost. Tim Lynch. 744-3013.

POCKETBOOKS. Small personalized - handpainted. \$5. Susan Sofia, 19 Upham Terrace, Melrose 02176. 665-9148.

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HAIRCUTTING & PERMS. Haircut \$5, perm \$20. Ann Zakiewicz. 32 Butler St., Lawrence

WOVEN GOODS -- rugs, shawls, ponchos. Price negotiable. Ann Zakiewicz, 32 Butler St., Lawrence.

STAINGLASS repair & construction. John P. Magin, 4 Park St., Brookline.

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CARTOONING. Inexpensive. Conrad Capistran. 232-7526.

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PHOTOGRAPHY. Negotiable. Monika Anderson. 267-8764.

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MANICURES. Negotiable. Christine Zitso. 24 Royce Rd., Allston. 731-3413.

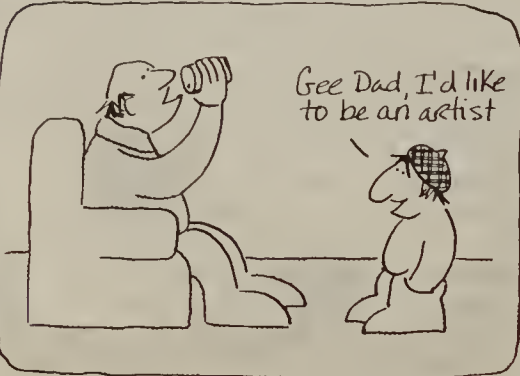
SEWING. Negotiable. Christine Zitso, 24 Royce Rd., Allston. 731-3413.

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MASS ART
'END OF YEAR'
PARTY
featuring:
'SHELTER'

Sat. May 22
8pm
Longwood
Auditorium
sga event



New S.G.A. Pres. Lezer Evans

LARGEST VOTE
IN MCA HISTORY!!!

500 students voted from May 3-6 in the student government elections, the largest turnout in the history of SGA elections.

The results are:

- President — Lenzer Evans
- Vice President — Eva Robbins
- Secretary — Marybeth Randall
- Treasurer — Valerie Bloch.

CONGRATULATIONS ED MOVITZ!

The Faculty and Administration wishes to express its appreciation for your years of service as President of the Faculty Union. Your hard work has inspired us all!

The new Union President is Ben Ryterband who is looking forward to the challenge — as long as he still has time to throw mud.

Come Celebrate
Spring!

All College picnic for students, faculty and staff on Thompson's Island.

Date: Wed., May 26

Time: 9:30am departure
5:00pm return

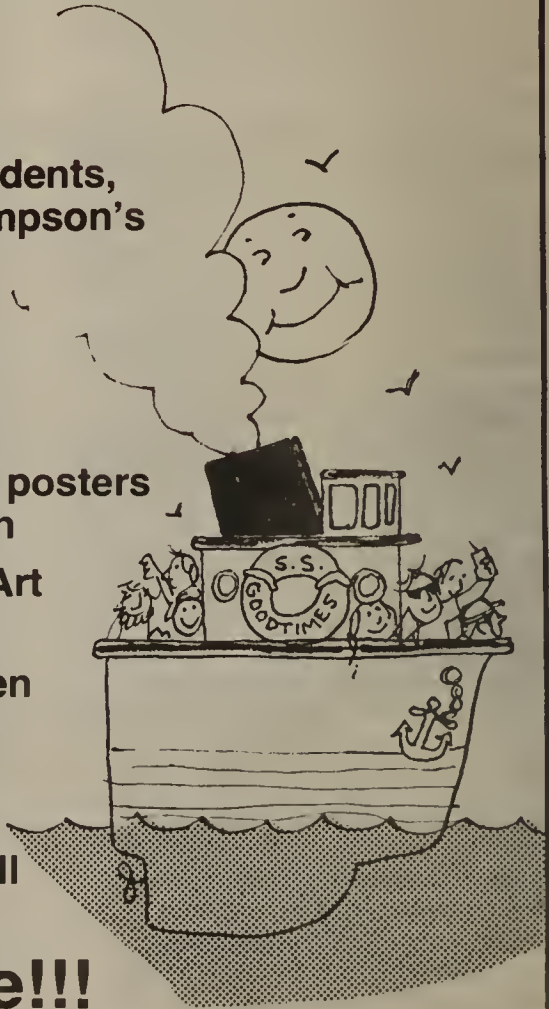
Place to board boat: See posters for this information

Cost: Only \$3 (tickets at Art School Associates)

Food: Barbecued Chicken
all you can eat!
& beer and soda

Entertainment: Softball
Volleyball
Music

Plan to Come!!!



Evening classes begin June 1
Day classes begin June 14,
July 6, and August 2

Massachusetts College of Art

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Sun., May 16
1-3 pm

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CHEESBURGERS
CHICKEN WINGS
HOT PASTRAMI
FRENCH FRIES
BARB-Q SPARERIBS

FOOD SERVED FROM 11:30-8:00

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Scott Kendall
Dave Stickney
Debbie Scully
Carol Flanzbaum
Anthony Williams
Archie Lasalle
Jodie Dow
Chris Diprizio
Mike Boucher

WRITING

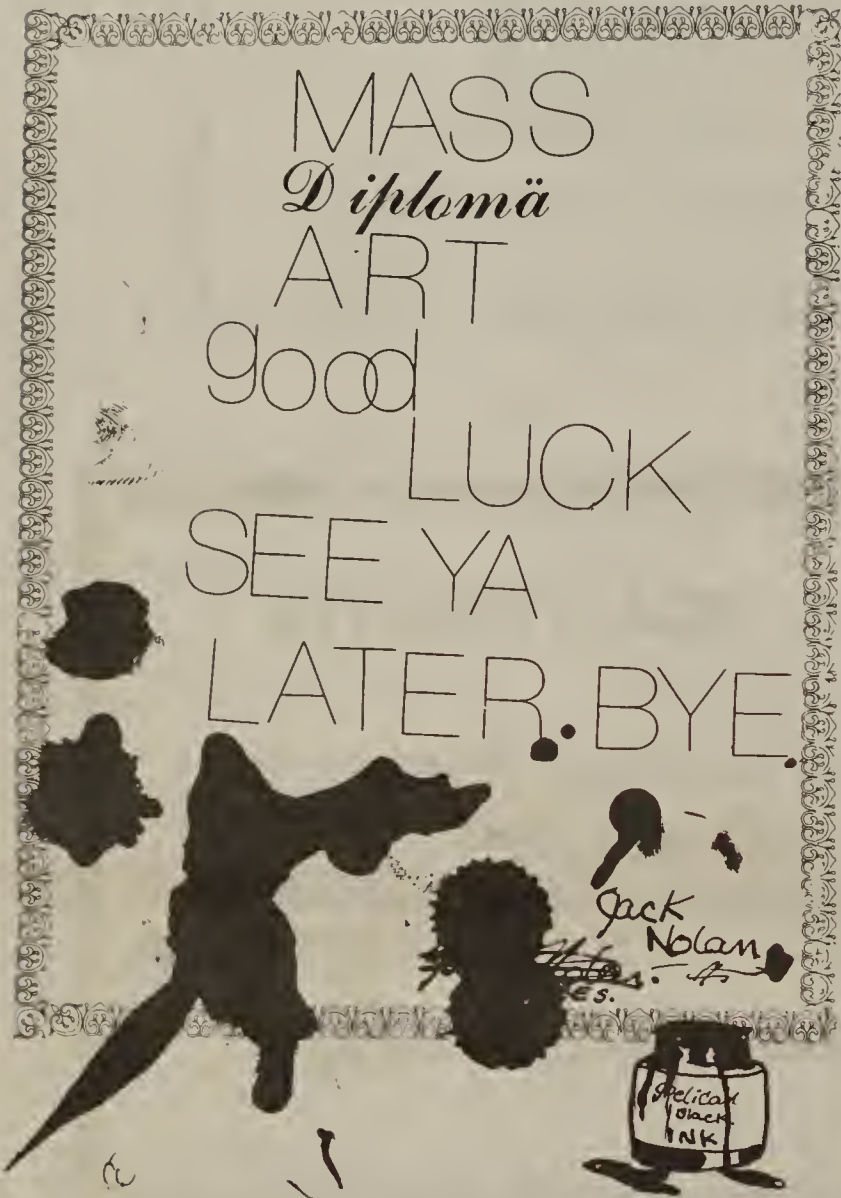
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COMMENCEMENT

Commencement will be held on Thursday, May 27, 1982. Immediately following Commencement we will have a cookout with entertainment in honor of our graduates. Since this is a celebration for the entire college community we have invited undergraduate students, staff and faculty to attend. To help defray costs we will charge \$3.00 (all you can eat), and tickets can be purchased in the Office of Student Services. (For all graduates and their families there will be no charge.)

The cookout will be around 2:45 PM, on the grounds of the Winsor School, which is located directly across the street.



The Graduating Class of 1982: Congratulations to you all!

MASTER OF SCIENCE IN ART EDUCATION

Marilyn Banner
Linda Cerosimo
Susan Ciampa
Joanne Dole
Edori Fertig
Susan Geiger-Arrington
Suzette Hall
Jo Ann Keeley
Susan Levine
Walter Meinelt
Linda Poras
Pam Power-Hynek
Carol Sienkiewicz
Barbara Traietti

MASTER OF FINE ARTS

Terence Batt
Fred Casey
Nina Dudley
David Finn
Jane Fuhring
Lenore Hill
Dina Hoffman
Catherine Hubbard
Crandall Huckins
Catherine Laub
Maria Marichal
Leo Morris
Dana Moser
Linda Pochesci
Elaine Slavin
Nancy Sugarman
Leslie Voiers
James Williams

BACHELOR OF FINE ARTS

Art Education
Carol Baldwin
Robert Carr
Robert Corey
Kathleen Foley
Jill Gallagher
Victoria Irwin
Anne Kane
Alan MacDonald
Christina Metrano
Carmen Pegan
Elizabeth Rabbette
Gregg Rubeck
Mary Shanklin
Lillian Zatorre

Art History

Nancy Blood
Ellen Byrne
Christine Dowal
Pamela Powell

Media

Caroline Avery
Leslie Barnett
Jean Bazille
Regina Berkeley
Sandra Bonfiglio
Alan Cangemi
John Cash
Paul Cirincione
John DiGanni
Wenda Dottin
Dianne Dumais
Matthew Fallon
Cindy Greenhalgh
Siiri Howard
Natalie Hull
Maria Jaluna
Cathy Izzo
Mary Johannessen
Cindy Kestenberg
Samuel Kimball
Archy LaSalle
Lee Maarama
James Mahan
Patricia Murphy
James Napoli
Lynda Norvig
Duncan Pollard
Maureen Reddy
Pamela Schnall
Katherine Steele
Maria Testa
Charlene Valletti
Donna Vega
Janet Veno
Judy Weinberger

Fine Arts

Terry Albright
Debra Andexler
Kathleen Barker
Lisa Beardsley
Kendra Bidwell
Lisa Blinn
Roberta Boylen
Carol Briggs
Kathleen Brown
Elizabeth Burke
Carol Byrne
Susan Champeney
Amy Cohen
Karen Connors
Susan Creamer
Loretta Cuda
Elena DeFelice
Stephanie DeGeorge
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Florence Drobnis
Cecelia Durand
Donna Eibye
Gretchen Ewert
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Joel Glassman
Cheryl Godin
Jane Gover
Graeme Griffith
Lois Hardy
Deborah Harrison
Ann Henderson
Mark Hunt
Andrew Innocenti
Young Joo
Patricia Josselyn
Yoshie Kanai
Charles Kellman
Donald Kenniston
Martina Landry
Debra Lojko
Paula Lucas
Gail Lysobey
Karen MacMurray
Theresa Mahan
Kathleen McAleer
Frances McElheny
Bryan McFarlane
John McKinnon
Valerie Miller
Susan Montesion
David Moriarty
Mary Ellen Morin
Brian Morrison
Debbie Nadolney
Thomas O'Connell
Karen O'Connor
Erin O'Grady
Donna Ouellet
Susan Pevear
Keith Rancourt
June Raymond
Christopher Regan
Chari Ross
Vicki Ruben
Daniel Ryan
Lynne Sampson
Sari Sapon
Carmen Sasso
Daniel Scott
Margaret Sherman
Laurie Steinhorst
Ursula Stringer
Edwin Symonds
Kenneth Tighe
Christopher Toplyn
Jennifer Trute
Marcia Waldman
Irving Watts
Mark Weiner
Judith Weyand
Howard Wheaton
Charles Wright
Celina Zaniewski

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Michael Aveni
Ross Berman
Stephen Brown
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Morella Caycedo
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Jennifer Collins
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